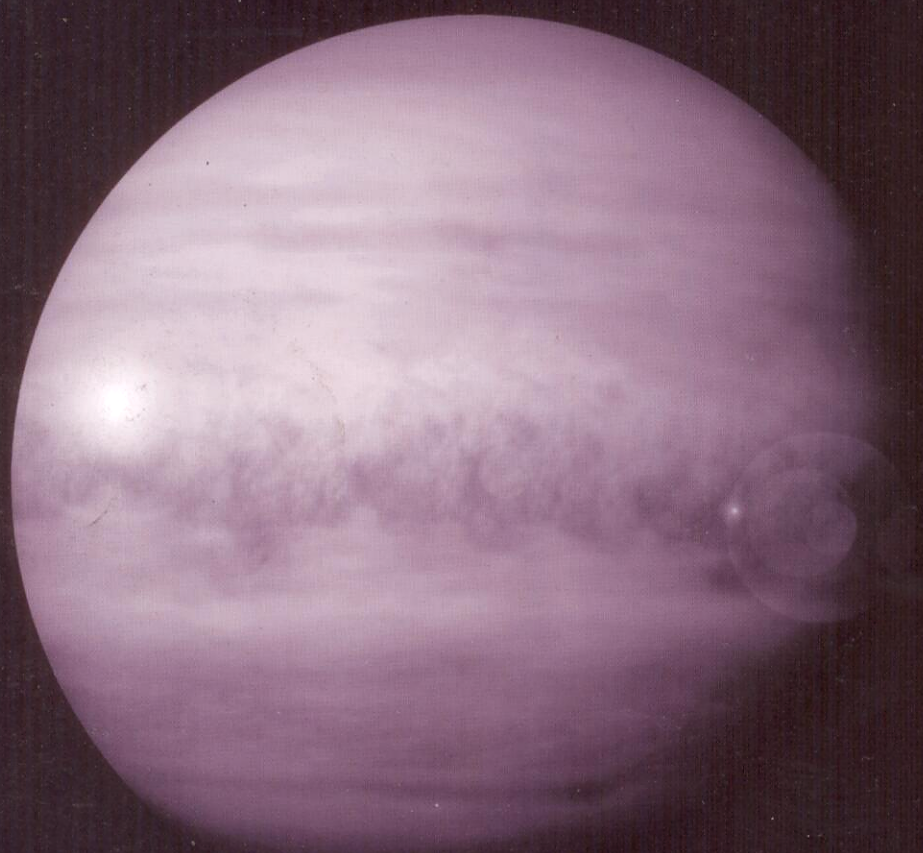
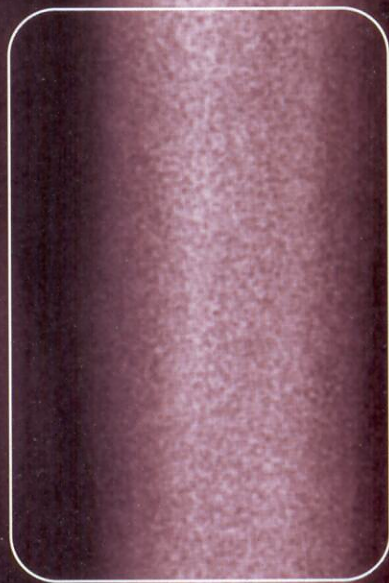


to venus and back tori amos





to venus and back tori amos



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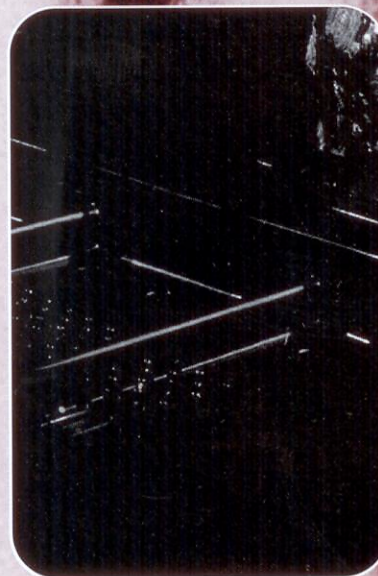
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VENUS
orbiting

Bliss 13
Juárez 22
concertina 37
glory of the 80's 28
Lust 46
suede 58
Josephine 53
riot poof 68
Datura 86
spring haze 75
1000 oceans 94

VENUS live.
still orbiting

precious things 103
cruel 112
Cornflake Girl 128
bells for her 119
Girl 132
cooling 146
mr. zebra 156
cloud on my tongue 160
sugar 168
little earthquakes 172
space dog 192
Waitress 182
Purple People 186



Bliss

Juárez

Father, I killed my monkey »»»»
I let it out to »»»» taste the
sweet of spring »»»» wonder if
I will wander out »»»» test my
tether to »»»» see if I'm still free
»»»» from you

steady as it comes »»»» right
down »»»» to you »»»» I've said it
all »»»» so maybe we're a Bliss
»»»» of another kind

lately, I'm in to circuitry »»»»
what it means to be »»»» made
of you but not enough for you
»»»» and I wonder if »»»» you
can bilocate is that »»»» what I
taste »»»» your supernova juice
»»»» you know it's true I'm part
of you

steady as it comes »»»» right
down to you »»»» I've said it all
»»»» so maybe you're a 4 horse
engine »»»» with a power drive
»»»» a hot kachina who wants
into mine »»»» take it with your
terricide »»»» we're a Bliss »»»»
of another kind

dropped off the edge again
down in Juárez »»»» "don't even
bat an eye »»»» if the eagle
cries" the rasta man says, just
cause the desert likes »»»»
young girls flesh and »»»» no
angel came.

I don't think you even know
»»»» what you think you just
said »»»» so go on spill your
seed »»»» shake your gun to
the rasta man's head »»»» and
the desert - she must be
blessed and »»»» no angel
came.

there's a time to keep it up »»»»
a time to keep it in »»»» the
Indian is told »»»» the cowboy
is his friend »»»» you know that
I can breathe »»»» even when I
cheat »»»» should. should've
been over for me »»»» no angel
came.

concertina

glory of the 80's

clouds descending I'm not
policing what you think and
dream I run into your thought
from across the room just
another trick can I weather
this I've got a fever above my
waist you got a squeeze box
on your knee I know the truth
is in between the 1st and the
40th drink concertina
concertina a chill that bends
this I swear you're the fiercest
calm I've been in concertina
concertina try infrared this I
swear you're the fiercest calm
I've been in the soul-quake
happened here in a glass
world particle by particle she
slowly changes she likes
hanging chinese paper cuts
just another fix can I weather
this I got my fuzz all tipped to
play I got a dub on your
landscape then there's your
policy of trancing the sauce
without the blame too far too
far too far it could all get way
too cheerful concertina I know
the truth lies in between the
1st and the 40th drink clouds
descending



I took a taxi from LA to Venus
» » » in 1985 I was
electromagnetically sucked
» » » back into a party going on
that night » » » It was the glory
of the 80's » » » with karma
drawn up in lines » » » and two
bugle boy models saying
'baby, » » » it's a freebee you
sure look deprived' » » » I had
the Story of O in my bucket
seat » » » of my wanna be
Mustang » » » auditioning for
reptiles in their » » » Raquel
Welsh campaign » » » in the
glories of the 80's » » » you
said "I'm not afraid to die" » » »
I said I don't find that remotely
» » » funny even on this space
cake high » » » and then when
it all seemed clear » » » just
then you go and disappear » » »
silicone party barbies to the
left and » » » Joan of Arcs to
the right » » » no one feeling
insecure we were » » » all
gorge and famous in our last
lives » » » in the glories of the
80's you said » » » 'the end is
nothing to fear' I said » » » -
blow the end - nowbaby » » »
who do I gotta shag to get
outta here » » » and then when
it all seemed clear » » » just
then you go and disappear

» » » sure you're out there
orbiting around » » » wish I had
you back now » » » I met a drag
king call venus » » » she had a
velvet hologram she said » » »
'my husband ran off with my
» » » shaman but they love me
as I am' » » » in the glories of
the 80's » » » I may not have to
die » » » I'll clone myself » » »
like that blonde chick » » » that
sings Bette Davis Eyes » » »
and then when it all seemed
clear » » » just then you go » » »
and » » » disappear

Lust

hey you gender nectar sifting
through the grain of gold »»»»
tripping at your door is that
you. alpha in her blood »»»»
and when the woman lies you
don't believe her »»»» rolling
and unrolling coiling emerging
running free »»»» running
through the underworld into
your room

is he real or a ghost-lie she
feels she isn't heard »»»» and
the veil tears and rages till her
voices are »»»» remembered
and his secrets can be told

hey you gender nectar
crystalline from the vine »»»»
you know you'll drink her
rolling and unrolling »»»» coiling
emerging running free running
through »»»» the afterworld into
your room so she prays »»»»
for a prankster and lust in the
marriage bed »»»» and he waits
till she can give and he »»»»
waits and he waits

suede

suede. you always felt like
suede. there are days I feel
your twin. »»»» peekaboo.
hiding underneath your skin.
jets. are revving yes revving
»»»» from a central source and
this. has power over me. not
because you feel »»»»
something or don't feel
something for me but be-
cause. mass. so big. it can
swallow swallow her whole
star intact. call me 'evil' call
me 'tide is on »»»» your side'
anything that you want.
anybody knows you can
conjure »»»» anything by the
dark of the moon. boy. and if
you keep your silence »»»»
silencer on you'll talk yourself
right into a job. out of a hole.
into my »»»» bayou. i'm sure
you've been briefed my
absorption lines. they are
frayed »»»» and I fear. my fear
is greater than my faith but I
walk. the missionary way. »»»»
you always felt like suede.
there are days I am your twin.
peekaboo. »»»» hiding
underneath your skin. jets. are
revving yes revving from an
ether »»»» twist. call me 'evil'.
little sister. I guess i'd do the
same. little sister. you'll
forgive me one day.

Josephine

not tonight Josephine,
in an army's strength th
lies the denouement.
here you're haunting me
the Seine so beautiful,
not to be of use - impos

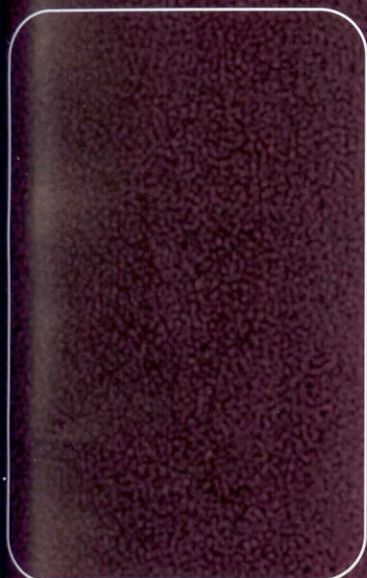
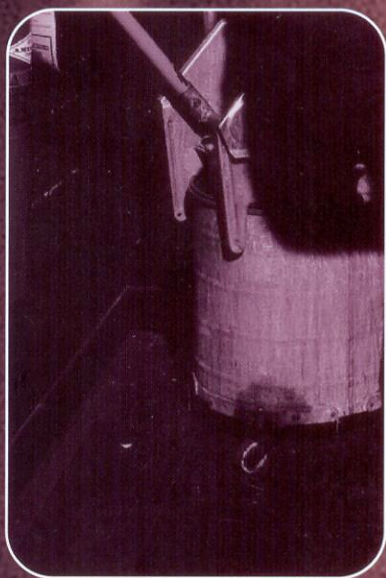
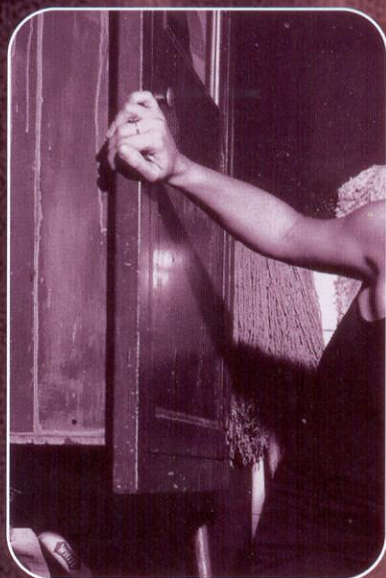
so strange, victory - 1
spires, the only so
Moscow burning. Empty
the Tuileries. Like a d
Vienna seems, only n
be of use-impossible.

In the last extremity
advance or not to adva
I hear you laughing.

even still you're calling
"not tonight, not tonight"

not tonight"

Josephine



riot poof

you know what you know so
you go break the terror of the
urban spell »»»» this alliance
you say 'I'm on the threshold
of greatness girl' »»»» so you
burn your pagoda through the
congo till there's a broken
bond »»»» on the birth of the
search white trash my native
son

it will all find its way in time

blossom, riot poof

you know what you know so
you go chain her to your flow
»»»» she bites through your
dried lean meat as she's
going to the movie show »»»»
in a bath of glitter and a tiny
shiver she crawls through
your java sea »»»» black
sahara I'm stepping in to your
space oddity

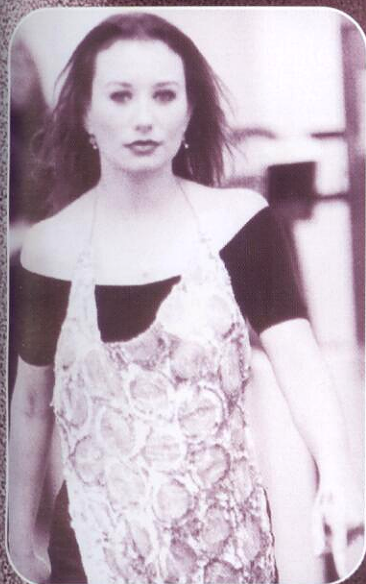
it will all find its way in time

blossom, riot poof

the sun is warming my man is
moistening »»»» on the bomb
on the bond on the bomb



Datura



get out of my garden

passion vine
texas sage
indigo spires salvia
confederate jasmine
royal cape plumbago
arica palm
pygmy date palm
snow-on-the-mountain
pink powderpuff
Datura

crinum lily
st. christopher's lily
silver dollar eucalyptus
white african iris
katie's charm ruellia
variegated shell ginger
florida coontie
Datura
ming fern
sword fern
dianella
walking iris
chocolate cherries allamanda
awabuki viburnum

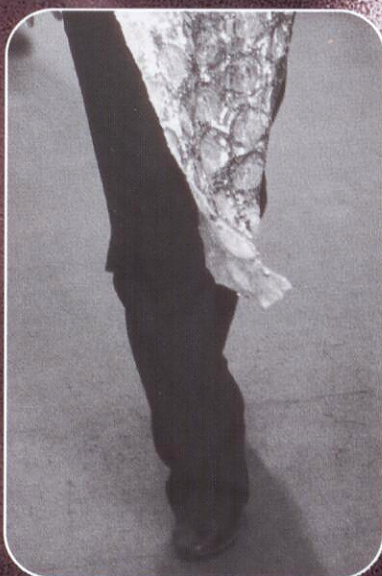
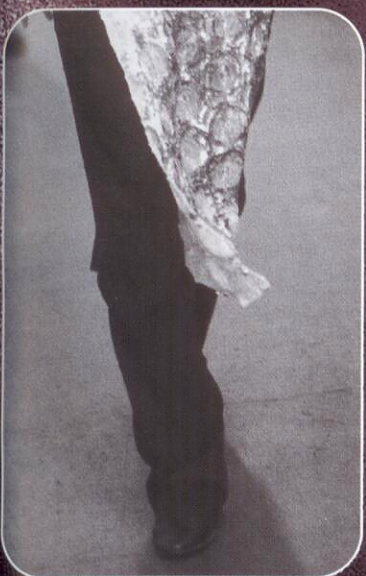
is there room in my heart
for you to follow your heart
and not need more blood
from the tip of your star

walking iris
chocolate cherries allamanda
awabuki viburnum

natal plum
black magic ti
mexican bush sage
gumbo limbo
golden shrimp
belize shrimp
senna
weeping sabicu
golden shower tree
golden trumpet tree
bird of paradise
come in
variegated shell ginger
Datura

lonicera
red velvet costus
xanadu philodendron
snow queen hibiscus
frangipani
bleeding heart
persian shield
cat's whiskers
royal palm
sweet alyssum
petting bamboo
orange jasmine
clitoria blue pea
downy jasmine
Datura
frangipani

dividing Canaan
piece by piece
o let me see
dividing Canaan



spring haze



well I know it's just a sp
haze »»» but I don't much
the look of it »»» and if om
are a god send like men
breezing in »»» certain th
clouds go somewhere
billowing out to somewh
»»» in a single engine ces
»»» you say we'll never m
it there »»» so all we d
circle it

uh oh. let go. off on my u
»»» unseen this ete
wanting »»» let go. way to
so I get creamed »»» wa
on Sunday to drown
waiting on sunday to dro



and I know it's just a sp
haze »»» but I don't much
the look of it »»» but all we
is circle it »»» and I found
where my edge is »»» an
bleeds into where you re
»»» and my only way out i
go »»» so far in »»» billou
out to somewhere
billowing out luna riviera
waiting on Sunday to land
waiting on Sunday to dro
»»» why. does. it. always
up like this »»» waiting
Sunday so I get creamed
waiting for Sunday to dro

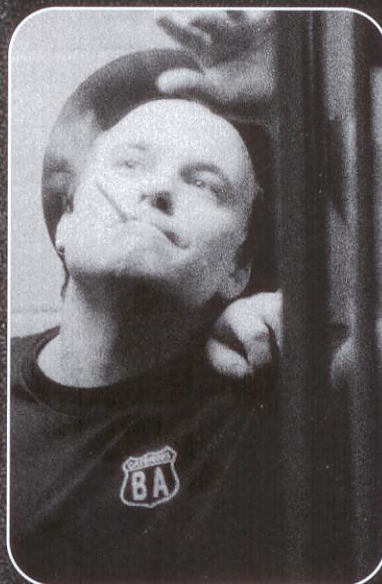
1000 oceans (a thousand oceans)

these tears I've cried. I've
cried 1000 oceans »»»» and if it
seems I'm. floating. in the
darkness »»»» well, I can't
believe that I would keep.
keep you from flying. »»»» and I
would cry 1000 more if that's
what it takes »»»» to sail you
home »»»» sail you home. sail
you home.

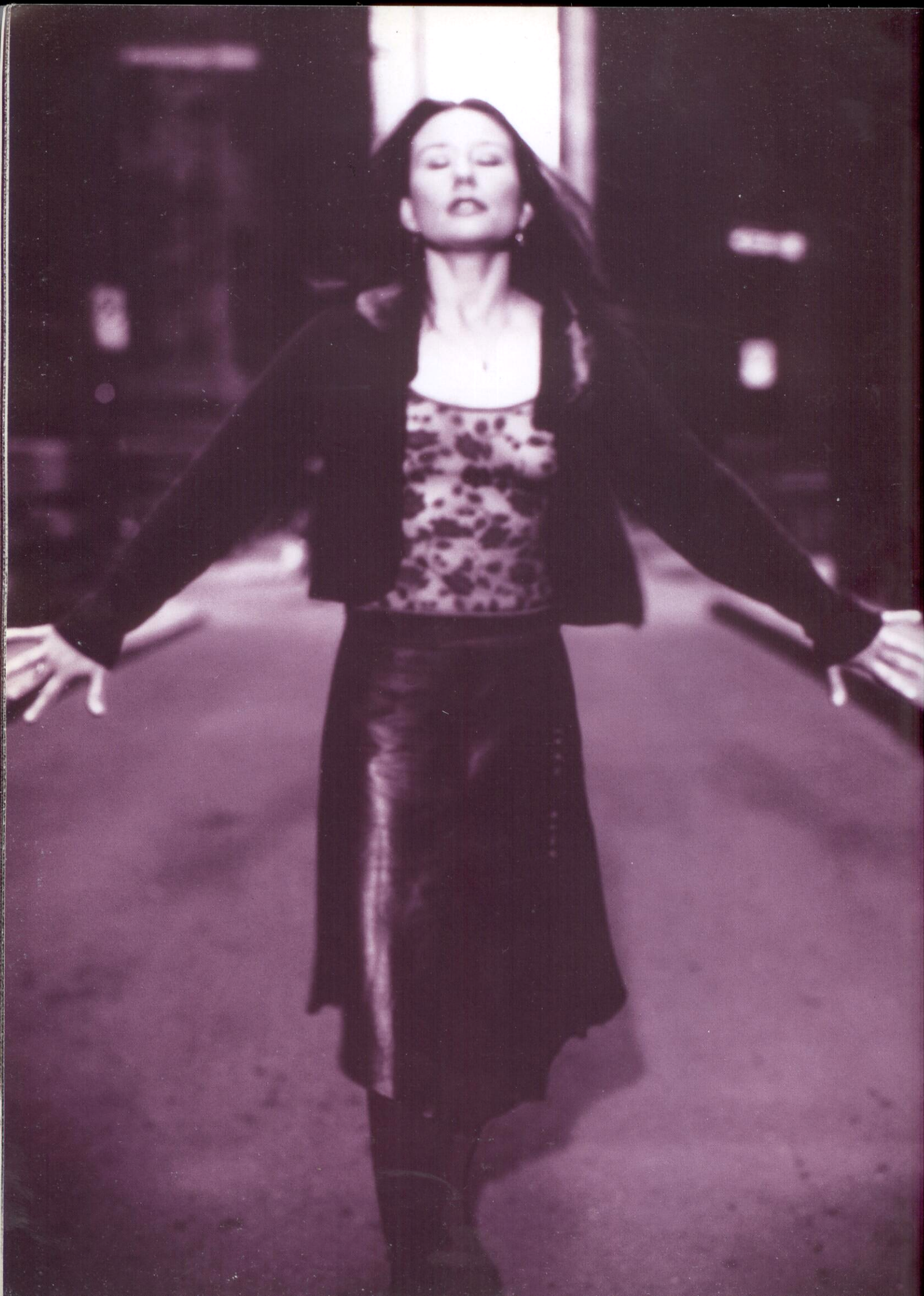
I'm aware what the rules are.
but you know that I »»»» will
run. you know that I will
follow you. »»»» over silbury hill
through the solar field. you
know that I will follow you

and if I find you. will you. still
remember »»»» playing at
trains. or does this little blue
ball »»»» just fade away. over
silbury hill through the solar
field. »»»» you know that I will
follow you. »»»» I'm aware
what the rules are but you
know that I »»»» will run. you
know that I will follow you.

these tears I've cried. I've
cried. 1000 oceans »»»» and if it
seems I'm. floating. in the
darkness »»»» well, I can't
believe that I would keep.



keep you from flying. »»»» so I
will cry 1000 more if that's
what it takes »»»» to sail you
home. »»»» sail you home. sail.
sail you home.



Bliss

words and music by tori amos

Moderately

Chord diagrams: B5, G, E5, B5, G, E5

play three times

mp

ther. I killed my mon - key I

let it out— to taste the sweet— of— spring

Chord diagrams: B5, G, E5, B5, G

E5 B5 G E5 B5

won - der if — I will wan - der

G E5 B5 G E5 B5


out test my teth - er to see if I'm — still —

G E5 D A


free from — you stead - y as —

p *f*

Bm G D A Bm G



it — comes — right down — to — you —




D D/C# B5 F/G#




I've said it all — so may - be we're a bliss — of a -



Fm/G



noth - er kind — I said a bliss — of a - noth - er kind — I said



B5 G E5 B5 G E5

late -

mp


B5 G E5 B5 G E5

ly I'm in to cir-cuit - ry—


B5 G E5 B5

what it means_ to be_ made of you_ but not e -


G E5 B5 G E5 B5



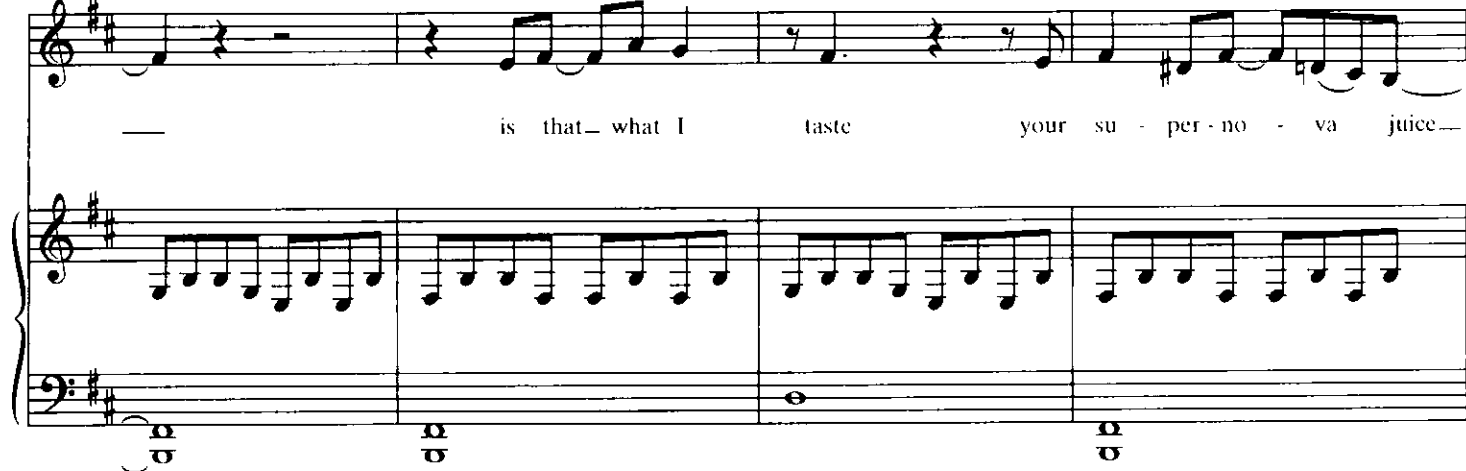
nough for you— and I won - der— if you can bi - lo - cate—




G E5 B5 G E5 B5



— is that— what I taste your su - per - no - va juice—



G E5



— you know it's— true I'm part of—


















stead - y as — it — comes — right down —










to — you — I've said it all — so may - be you're a



four horse en - gine with a pow - er drive — I said a hot ka - chi - na who wants



E5



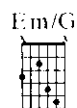
in - to mine— I said take it take it with your ter - ra - ter - ra - cide I said a



stead - y as— it— comes— right down—



to— you— I've said it all— so may - be we're a

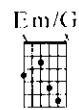


bliss— of a - noth - er kind— I said a bliss— of a -

E5



noth - er kind— I said a bliss— of a - noth - er kind— I said a



rit.

bliss— of a bliss— of a bliss— of a - noth - er kind.

Juárez

words and music by tori amos

Moderately, with a strong beat

F#m



do do do do do— do do do do do—

mf

do do do do do—

dropped off the edge a - gain down in Juá - rez— "don't e-ven bat an eye— if the

eag - le cries" — the ras - ta man — says, just cause the des - ert likes —

young - girls' — flesh — and do do do do do —

no an - gel — came — no an - gel —

came. — do do do do —

I don't think— you e - ven know what you think you just— said—

so go on spill your seed— shake your gun— to the ras - ta man's— head

cause the des - ert she— must— be— blessed— and

no an - gel— came— no an - gel— came—

no an - gel — came.

do do do do do

there's a time to — keep it up a time to — keep it in the

In - di - an is told the cow - boy — is his friend a time to — keep it up a

time to — keep it in the In - di - an is told the cow - boy — is his friend you

know that — I can breathe e - ven — when I cheat

should should should should should — should - 've — been o - ver — for

me do do do do do —

do do do do do— no an - gel— came—

no an - gel— came.

do do do do— no an - gel— came—

no an - gel— came.

N.C.

The musical score is written for a vocal line and a piano accompaniment. The key signature is F#m (three sharps: F#, C#, G#). The tempo and style are indicated by the notation, which includes eighth and sixteenth notes, rests, and dynamic markings. The lyrics are: "do do do do do— no an - gel— came—", "no an - gel— came.", "do do do do— no an - gel— came—", and "no an - gel— came.". The score is divided into four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line. The lyrics are written below the vocal line. The score includes guitar chord diagrams for F#m and B7. The final system ends with a double bar line and a repeat sign.

glory of the 80's

words and music by tori amos

Moderately bright rock, in 2

B



mf

I took a

Tax - i from L A to Ven - us in — nine - teen - eight -

y - five I was e - lec - tro - mag - net - ic - 'lly sucked back — in - to a

E



par - ty go - ing on that night— It was the glor - y of the—

— eight - ies— with kar - ma drawn up— in lines— and two

B



bug - le boy mod - els say - ing— 'ba - by, it's a free - bee you—

— sure look — de - prived —



I had the stor - y of O in my buck - et seat of my—
 1. stor - y of
 2. See additional lyrics
 3. See additional lyrics

— wan - na — be Mus - tang au - di - tion - ing for rep - tiles — in their

E

Raq - uel — Welch — cam - paign — in the glor - y of the —

— eight - ies — you said "I'm not af - raid — to die" — I said

B

I don't— find that— re - mote - ly fun - ny e - ven on— this space—

F# E

— cake high— and then when— it

G#m F#

all— seemed— clear— just— then— you

E B

to Coda

go and dis - ap - pear (dis - ap - pear)

1.

dis - ap - pear

2.

sil - i - cone (dis - ap - pear) sure

— you're out — there or - bit - ing — a - round

sure — you're out — there or - bit - ing — a -

E



round wish I had— you back— now

D.S. al Coda

I met a

mf

Coda



sure— you're out— there or - bit - ing— a - round—

f

sure ————— you're out — there

or - bit - ing — a - round wish I had — you back —

— now (wish I had — you back — now) and

then when — it all — seemed — clear —

E

B

F#

E

G#m iv

mf

F#

E



just then— you go and

This system contains the first two staves of music. The vocal line (treble clef) begins with a whole rest, followed by the lyrics "just then—" and "you go and". The piano accompaniment (grand staff) features a melodic line in the right hand and a bass line in the left hand. Above the first staff, guitar chord diagrams for F# and E are provided.

B



dis - ap - pear—

This system contains the next two staves. The vocal line continues with the lyrics "dis - ap - pear—". The piano accompaniment continues with its melodic and bass lines. A guitar chord diagram for B is shown above the first staff.

(dis - ap - pear)— dis - ap - pear—

This system contains the third and fourth staves. The vocal line has two phrases: "(dis - ap - pear)—" and "dis - ap - pear—". The piano accompaniment continues. The system concludes with a double bar line.

(dis - ap - pear)— I took a Tax - i— from

This system contains the final two staves. The vocal line has two phrases: "(dis - ap - pear)—" and "I took a Tax - i— from". The piano accompaniment continues. The system concludes with a double bar line.

L A to Ven - us in — nine - teen - eigh - ty nine - teen - eigh - ty

nine - teen - eigh - ty nine - teen - eigh - ty five

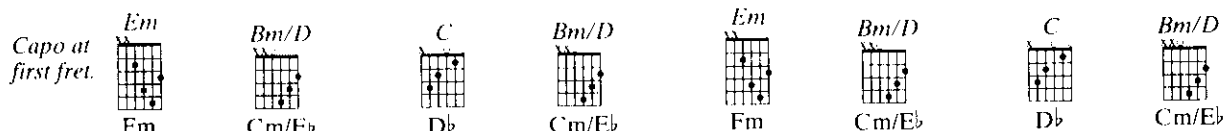
Additional lyrics:

2. silicone party barbies to the left and
Joan of Ares to the right
no one feeling insecure we were
all gorge and famous in our
last lives in the glories of the 80s you said
'the end is nothing to fear' I said
- blow the end - now baby
who do I gotta shag to get outta here
and then when it all seemed clear
just then you go and disappear
3. I met a drag king call venus
she had a velvet hologram she said
'my husband ran off with my
shaman but they love me as I am'
in the glories of the 80s
I may not have to die
I clone myself like that blonde chick
that sings Bette Davis Eyes
and then when it all seemed clear
just then you go and disappear.

concertina

words and music by tori amos

Moderately slow, in 2

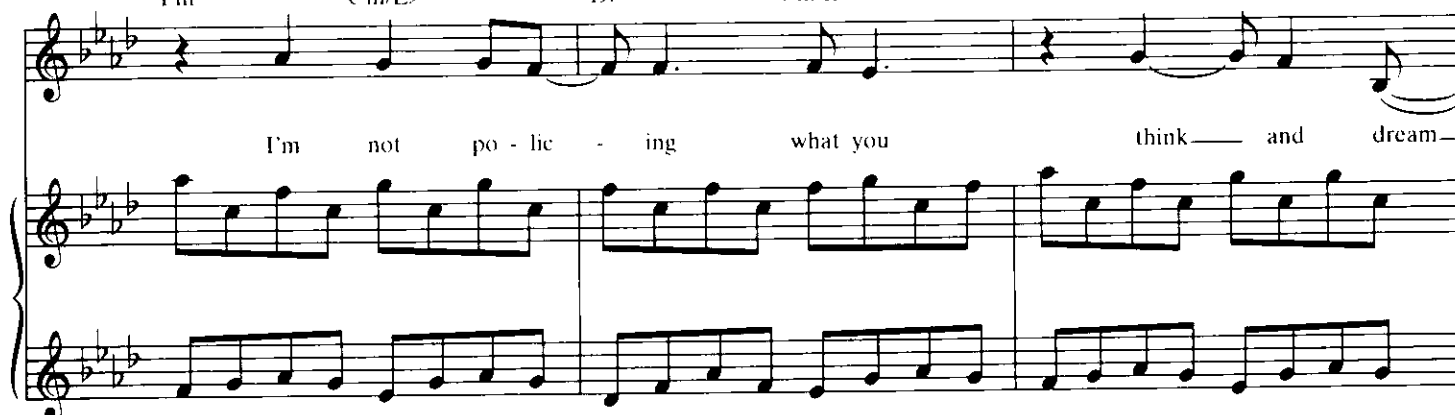
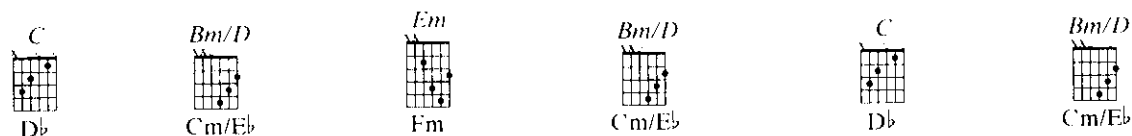


clouds — de — scend — ing —

mp




I'm not po — lic — ing what you think — and dream —

I run in — to your thought — from ac — ross the room —



 *Fm*
 *Bm/D*
 *C*
 *Bm/D*
 *Em*

just an - oth - er trick—

can I weath - er this— I've got a

 *Am*
 *Bbm*

fev - er a - bove my waist— you got a squeeze box on your knee—

 *G*
 *D/F#*
 *Em*
 *Ab*
 *Eb/G*
 *Fm*

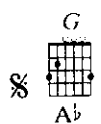
I know the truth is in bet - ween— the
 { lies }

Cadd9

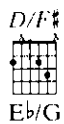


Dbadd9

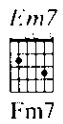
first and the for - ti - eth ——— drink ——— con - cer - ti -



%



Eb/G



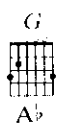
Fm7

Cadd9



Dbadd9

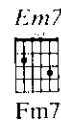
na con - cer - ti - na ——— a chill ——— that bends —



Ab







Eb/G





Fm7

— this I swear ——— you're the fierce - est ———

 *D*
 *C*
 *G*
 *D/F#*





E♭ *D♭* *A♭* *E♭/G*

calm I've been in con - cer - ti - na con - cer - ti -

 *Em7*
 *Cadd9*

Fm7 *D♭add9*

na try in - fra - red this I swear -

 *G*
 *D/F#*
 *Em7*
 *D*

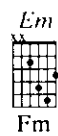
A♭ *E♭/G* *Fm7* *E♭*

you're the fierce - est calm

to Coda ⊕ Cadd9



Dbadd9

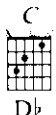
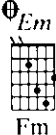
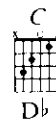


Em

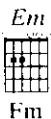
Bm/D
Cm/Eb

— I've — been — in —

to Coda ⊕ ⊕

C
DbBm/D
Cm/EbEm
FmBm/D
Cm/EbC
DbBm/D
Cm/Eb

the

Em
Fm

soul - quake - hap - pened here — in a glass — world —

par - tic - le by par - tic - le — she slow - ly chang -

es she likes — hang - ing chi - nese pa - per cuts —

just an - oth - er fix —

can I weath - er this — I got my

Am



Bbm

fuzz all tipped- to play — I got a dub on your land - scape —

G



Ab

D/F#



Eb/G

Em



Fm

then there's your pol - i - cy — of tranc - ing the

Cadd9



Dbadd9

D.S. al Coda ①

sauce — with - out the — blame — con - cer - ti -

Coda   *Cadd9*
 *Dbadd9*

 *Em*
 *Fm*



 *Bm/D*
 *Cm/Eb*



 *C*
 *Db*



 *Bm/D*
 *Cm/Eb*



in—




 *Em*
 *Fm*

 *Bm/D*
 *Cm/Eb*

 *C*
 *Db*

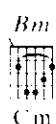
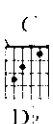
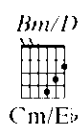
 *B7*
 *C7*

too far—



too far— too— far— it could all get a —





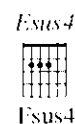
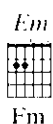
way too cheer - ful now

D.S. al Coda

Coda



I got a



clouds de - scend - ing

Lust

words and music by tori amos

Moderately

The musical score is written for guitar and piano. It consists of three systems of staves. The guitar part is in the key of D major (two sharps) and 4/4 time. The piano part is in the same key and time, with a dynamic marking of *p* (piano) and a note to use the pedal. The lyrics are: "hey you gen der nec tar".

Guitar Chords:

- D
- A7/C#
- D
- A7/C#
- D
- A7/C#
- D
- A7/C#
- Dsus4

Piano Part:

The piano part features a melodic line in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment.

Lyrics:

hey you gen der nec tar





sift - ing through the grain — of gold —





trip - ping at — your door — is — that you —

mp *p*





al - pha in her — blood





and — when — the wo - man lies — you don't be - lieve — her —

mp

A/C# F Cadd9

roll - ing and un - roll - ing

mf

C/D A/C# F Dm/G

coil - ing e - merg - ing run - ning free run - ning

A F

through the un - der - world in - to your room -

mp

A5 D

p

Detailed description: This is a musical score for guitar and piano. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are: 'roll - ing and un - roll - ing', 'coil - ing e - merg - ing run - ning free run - ning', 'through the un - der - world in - to your room -', and a final system with no lyrics. Chord diagrams are provided for the guitar part at the beginning of each system: A/C# (first system), F (first system), Cadd9 (first system), C/D (second system), A/C# (second system), F (second system), Dm/G (second system), A (third system), F (third system), A5 (fourth system), and D (fourth system). Dynamics include *mf* (mezzo-forte) at the start of the second system, *mp* (mezzo-piano) at the start of the third system, and *p* (piano) at the start of the fourth system. The piano accompaniment features flowing arpeggiated figures in the right hand and sustained chords or moving lines in the left hand.





Is he real—





— or a ghost - lie she feels— she is - n't heard





and the veil— tears and rag - es till her





voic - es are— re - mem - bered— and his sec - rets can— be told—

A musical score for guitar and piano. The score is written in treble and bass clefs. The guitar part is shown with chord diagrams above the staff. The piano part is shown with a grand staff (treble and bass clefs). The lyrics are written below the piano staff.

Chords:

- A7/C#
- D
- A7/C#
- D
- A7/C#
- Dsus4
- A7/C#
- Dm
- A/C#
- F

Lyrics:

hey— you—

gen - der— nec - tar—

crys - tal - line from— the vine— you know you'll drink— her—

Dynamic markings:

- p*
- mp*

A/C# F Cadd9

roll - ing and un - roll - ing

mf

C/D A7/C# F Dm/G

coil - ing e - merg - ing run - ning free run - ning

A F

through the af - ter - world in - to your room

A/C# D

so she prays for a prank

ster and lust in the marriage bed and he waits—

till she can give and he waits—

and he waits—

mp

rit.

Chord Diagrams:

- A7/C#
- Dm
- A7/C#
- Dm
- A/C#
- Dsus2
- A7/C#
- F
- G
- A
- F
- G
- A

Josephine

words and music by tori amos

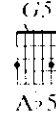
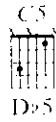
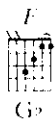
Slowly, like a march

Capo at first fret.



not to - night— Jo - seph - ine,—

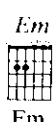
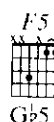
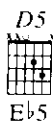
p



in an ar - my's strength—



there - in lies— the de - noue - ment— From here— you're haunt - ing



me.

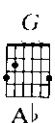
By the Seine — oh so beau - ti - ful, —

mp

on - ly not —

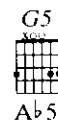
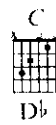
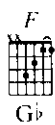
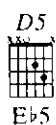
to be of use —

im - pos - si - ble — pos - si -

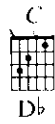


ble — oh yeah

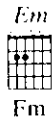
so strange, vic - to - ry —






— twelve - hun - dred spires, — the



on - ly sound, - Mos - cow burn - ing. Emp - ty like — the Tuil - er -









ies. Like a dream — Vi -

 *D5*
Eb5
  *Em*
Fm
  *D*
Eb

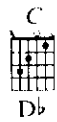
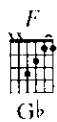
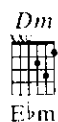
en - na— seems,— on - ly not— to be of use im -

 *G*
Ab
  *G/F*
Ab/Gb
  *G*
Ab
  *G/F*
Ab/Gb

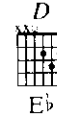
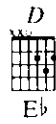
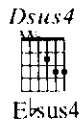
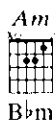
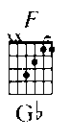
pos - si - ble— pos - si - ble— oh yeah

 *C*
Db
  *G5*
Ab5
  *D5*
Eb5
  *F*
Gb
  *C*
Db
  *G5*
Ab5

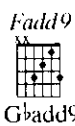
In the last— ex - trem - i - ty to ad - vance— or not—



to ad - vance — I hear you laugh - ing. ev - en still — you're call - ing



me "not to - night, — not to - night, —



rit.



not to - night" — Jo - seph - ine

rit. *p*

suede

words and music by tori amos

Moderately slow

Capo at first fret. N.C.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The piano part includes a wood block section marked with 'p' and 'x' symbols. The guitar chords are indicated below the piano part: A5, Bb5, D5, Eb5, A5, Bb5, D5, Eb5, A5, Bb5, D5, Eb5. The lyrics are: suede. suede. (wood block) p suede. suede. you al - ways felt like suede. there are days i feel your



twins. peek - a - boo. hid - ing un - der - neath your skin. hmm jets.



are rev - ving yes rev - ving from a cen - tral source — and — this —



— has pow - er o - ver me. not be - cause — you feel —

A5
B♭5

some - thing or don't feel some - thing for — me but be - cause. —

C5
D♭5



G5
A♭5

mass so big. it can swal - low swal - low her. — whole - star —


C5
D♭5


mf

in - tact. — call me — 'ev - il' call me 'tide is on your







side' an - y - thing that you want. —






an - y - bod - y knows you can con - jure an - y -



thing— by the dark of the moon. — boy, and if you keep your



C5
Db5

G5
Ab5

si - lence sil - enc - er on you'll talk your - self right in - to a job.—

D5
Eb5

C5
Db5

— out of a hole.— in - to my ba - in - to my

D5
Eb5

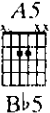

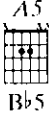
A5
Bb5

D5
Eb5

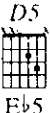

my ba - you.— suede.—

mp



to Coda


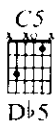

i'm sure that you've been—

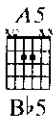

3
 briefed my ab - sorp - tion lines. they are frayed— and I fear.—

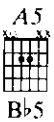
my fear— is great er—

than — my - y faith but I walk. the mis - sion - ar -

y way. you al - ways felt — like suede. there are days — i am your



twin. peek - a - boo. hid - ing un - der - neath — your

C5
Db5
 G5
Ab5
 A5
Bb5

skin. hmm jets.— are rev - ving yes - rev - ving from an

D.S. al Coda

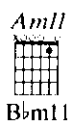
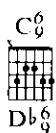
eth - er — twist. — call me

Coda

Flowing*D7sus4**Eb7sus4*

oh lit - tle sis - ter i hope you did - n't feel — that way and

mp



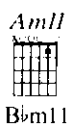
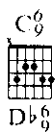
oh lit - tle sis - ter I'm glad you came — and i — said

Dadd9/F#



Ebadd9/G

oh lit - tle — sis - ter I hoped you would - n't feel that way — and



play three times

oh lit - tle sis - ter — oh a - gain — and i — said

Dadd9/F#

Ebadd9/G

F

Gb

A5

Bb5

oh lit-tle sis-ter you'll for-give-me one-day.

D5

Eb5

A5

Bb5

D5

Eb5

you'll for-give-me one-

A5

Bb5

D5

Eb5

A5

Bb5

day suede-

riot poof

words and music by tori amos

In 2

N.C.

break the ter - ror break the ter - ror break the ter - ror of the

ur - ban spell— you

know what you know so you go break the ter - ror of the

p

mf

G#m7

F#

ur - ban spell— this al - li - ance you say— 'I'm on

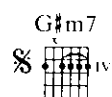
the thresh - old of great - ness girl— so you burn your pa - go - da

through the con - go till there's a brok - en bond—

on the birth of the search— white trash my

Chords: G#m, G#m7, F#

Chord diagrams: G#m (IV), G#m7 (IV), F# (IV), G#m (IV), G#m7 (IV), F# (IV).



na - tive son — it will all find —



C#/G#



E



— its way — its way —



G#m



G#m7



in time — it will all







C#/G#

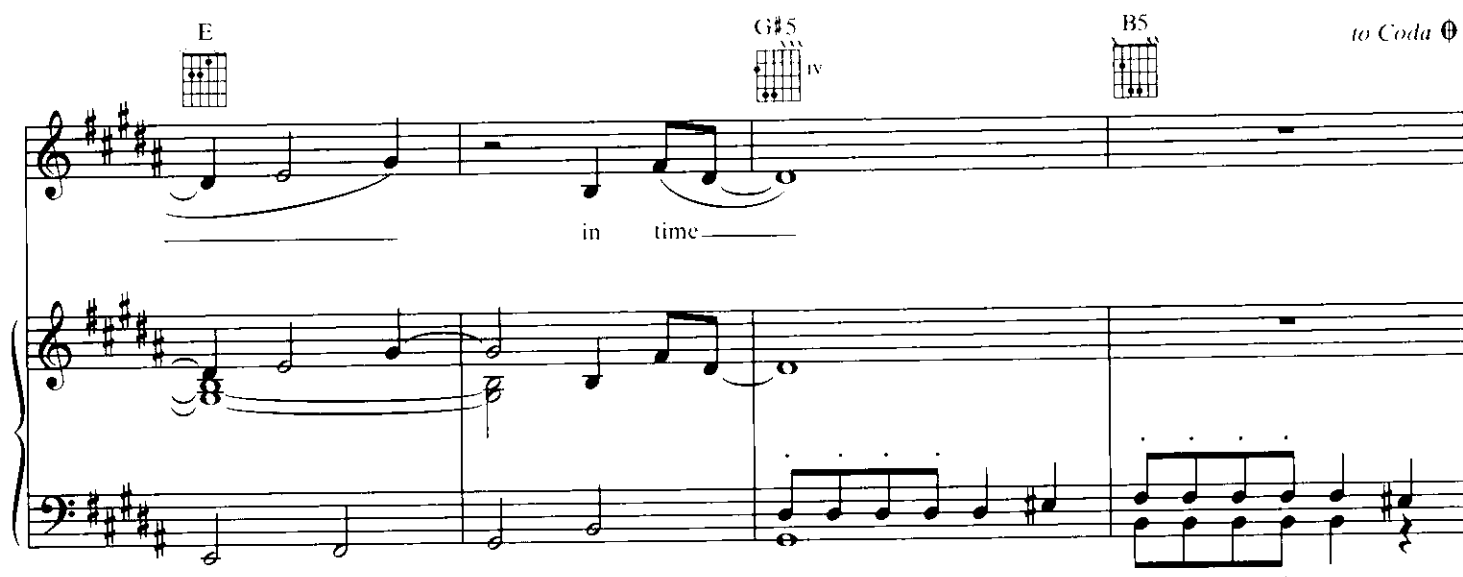




find — its way — its way —



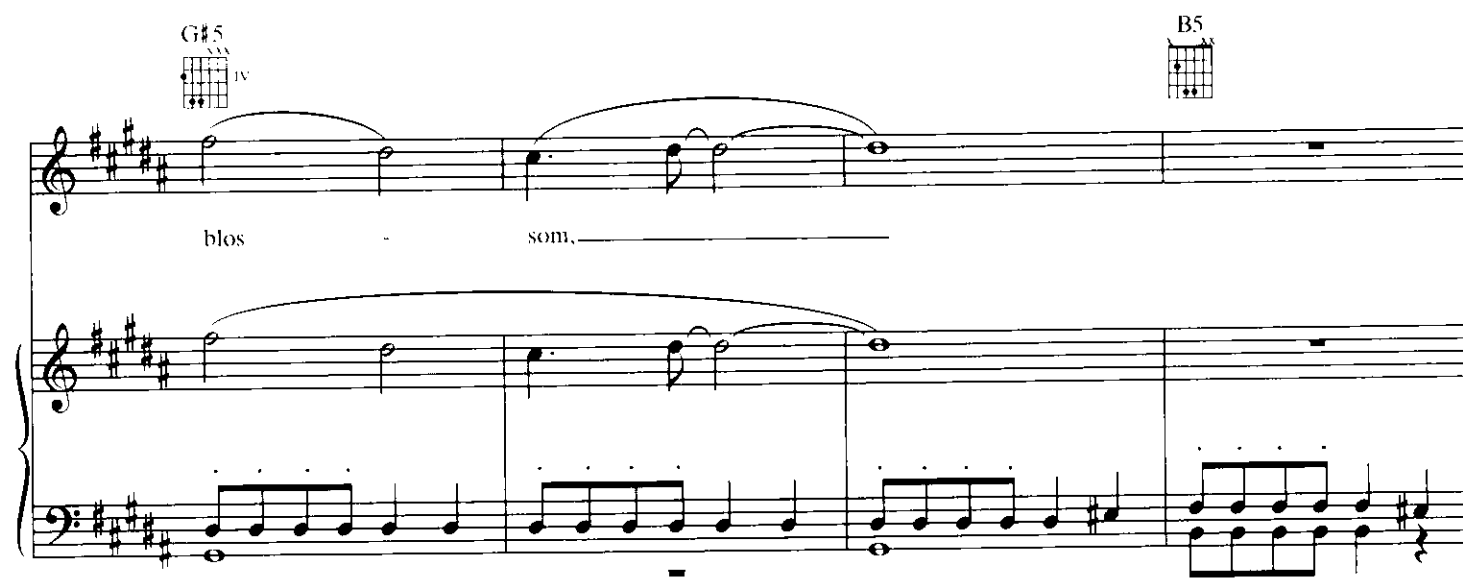
E  G#5  B5  to Coda 



in time



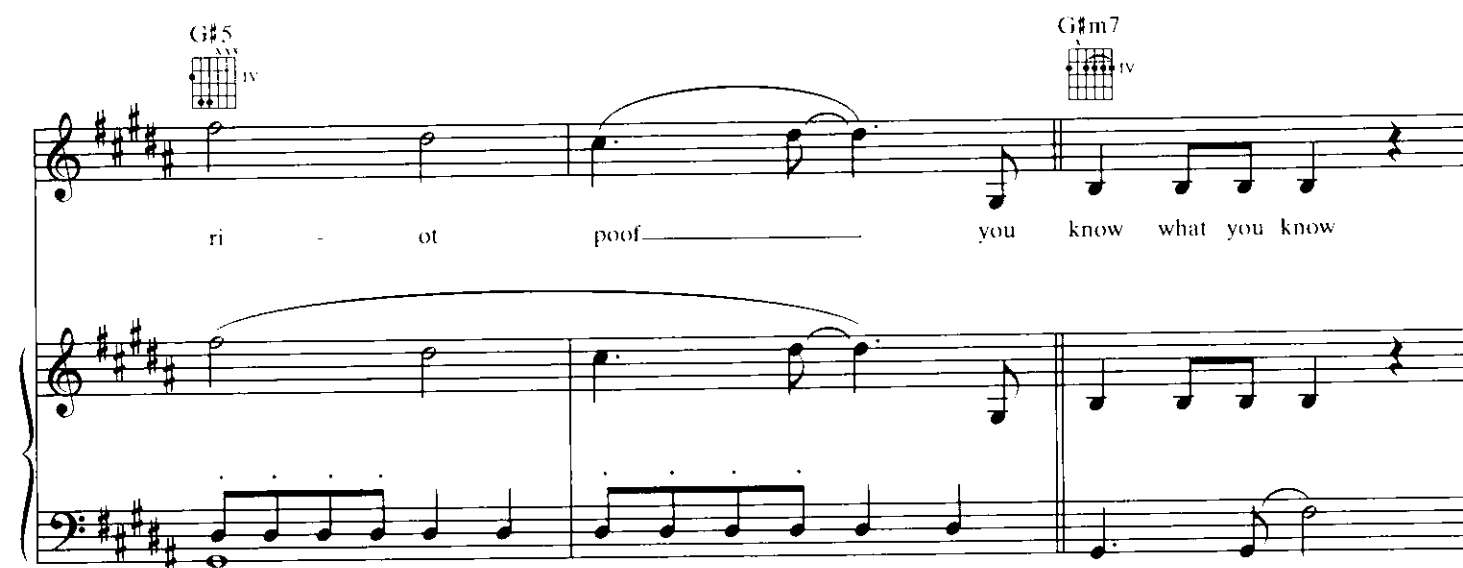
G#5  B5 

blos - som,



G#5  G#m7 

ri - ot poof you know what you know



so you go— chain her— to your flow—

she bites through your dried lean meat— as she's go - ing to the

mov - ie show— in a bath of glit - ter and a tin - y shiv - er she

crawls through your ja - va sea— black sa - ha - ra

F#

G#m

G#m7

F#

G#m

G#m7

F#

G#m

G#m7



D.S. al Coda

I'm step - ping in — to your space odd - i - ty —

Coda



blos - som, —



1.



ri - ot poof —

2. G#m C#/G#

poof — sun — is a - warm - ing — my man —

Emaj7 F#/G# G#m

— is moist - en - ing — I said the sun is a - warm -
on the bomb

C# Emaj7 F#/G# repeat & fade

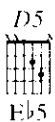
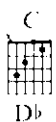
ing — my man — is moist - en - ing — I said the
on the bond on the bomb on the bond

spring haze

words and music by tori amos

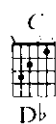
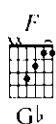
Moderately

Capo at first fret.

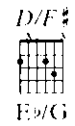
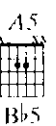
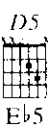
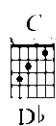


well I know it's just a spring haze — but I



p







don't much like the look of it — and if



o - mens are a god send like men breez - ing in —

 *F*
 *G \flat*

 *Gsus4*
 *A \flat 7sus4*

 *F*
 *G \flat*

cer - tain these clouds go some - where bil - low - ing out — to

 *G*
 *A7*


 *A7sus4*
 *B7sus4*

 *F*
 *G \flat*


 *C*
 *D5*
 *Asus2*

 *E \flat 5*
 *B7sus2*

some - where in a sin - gle en - gine eess - na —

 *F*
 *G \flat*

 *C*
 *D5*

 *Dsus4*
 *E \flat 7sus4*

 *D*
 *E \flat*

you - say we'll nev - er make it there — so —

A tempo - stronger beat

G \flat D \flat E \flat sus2B \flat 5B \flat 5E \flat sus2B \flat m/D \flat E \flat sus2

all we do is cir - cle it ——— uh oh, let go. off on my way

B \flat 5B \flat m/D \flat E \flat sus2B \flat 5/G \flat B \flat m/D \flat

un - seen this e - ter - nal want - ing let go. way to go

E \flat sus2B \flat 5G \flat D \flat E \flat sus2

so I get — creamed (I'm) wait - ing on Sun - day to drown —

A5/E

Bb5/F

Dsus2

Ebsus2

Am/C

Bbm/Db

A5

Bb5

F

Gb

Am/C

Bbm/Db

uh oh. way to go wait - ing on Sun - day wait - ing on Sun - day to

Dsus2

Ebsus2

A5/F

Bb5/Gb

Am/C

Bbm/Db

Dsus2

Ebsus2

A5

Bb5

land— uh oh. way to go wait - ing on Sun - day

F

Gb

Am/C

Bbm/Db

A5

Bb5

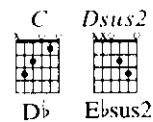
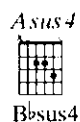
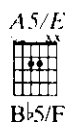
F

Gb

Dsus2

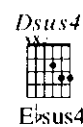
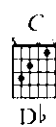
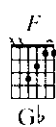
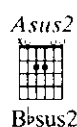
Ebsus2

wait - ing on Sun - day to drown—

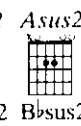
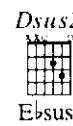
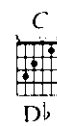
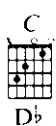
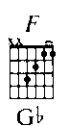


so I know it's just a spring

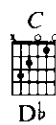
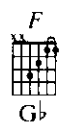
mp



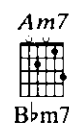
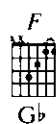
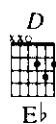
haze— but I don't much like the look of it— and—



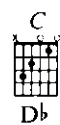
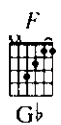
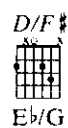
all we do is cir - cle it and I found out where my edge is—



— and it bleeds in - to where you re - sist—

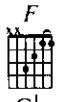
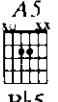
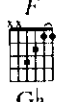


and my on - ly way way out is to go—



so far in bil - low - ing out — to some - where

mf

 *F*
 *G*
 *A5*
 *F*

G \flat *A \flat* *B \flat 5* *G \flat*

bil - low - ing — out lu - na riv - i - er - a bil - low - ing out — to

 *A5/G*
 *A5*
 *Dsus2*
 *Am/C*
 *Dsus2*
 *A5*






B \flat 5/A \flat *B \flat 5* *E \flat sus2* *B \flat m/D \flat* *E \flat sus2* *B \flat 5*






some - where uh oh. let go off on my way un - seen this e -

 *Am/C*
 *Dsus2*
 *A5/F*
 *Am/C*
 *D5*
 *A5*








B \flat m/D \flat *E \flat sus2* *B \flat 5/G \flat* *B \flat m/D \flat* *E \flat 5* *B \flat 5*








ter - nal want - ing let go. so if I real - ly get — creamed (I'm)

 *F*
 *Am/C*
 *Dsus2*
 *F*
 *Am/C*







 *G♭*
 *B♭m/D♭*
 *E♭sus2*
 *G♭*
 *B♭m/D♭*







wait - ing for Sun - day to drown— wait - ing on Sun - day to—

 *A5*
 *A5/F♯*
 *A5/G*
 *A5*
 *Dsus2*
 *A5/E*
 *Dsus2*

 *B♭5*
 *B♭5/G*
 *B♭5/A♭*
 *B♭5*
 *E♭sus2*
 *B♭5/F*
 *E♭sus2*

— drown —

 *A5*
 *Dsus2*
 *A5/E*
 *Dsus2*
 *A5*
 *Dsus4*

 *B♭5*
 *E♭sus2*
 *B♭5/F*
 *E♭sus2*
 *B♭5*
 *E♭sus4*

why... does... it—

play three times

Bb5/F



Ebsus2



Bb5



Ebsus2



Bbm/Db



Ebsus2

al - ways end up like this— let go uh oh. off on my way



Bb5



Bbm/Db



Ebsus2



Bbm/Db



Ebsus2

un - seen this e - ter - nal want - ing let go. way to go



Bb5



Gb



Bbm/Db





Ebsus2





Bb5


so I get creamed (I'm) wait - ing on Sun - day to drown—


A5/E

Bb5/F

Dsus2

Ebsus2


Am/C

Bbm/Db


A5

Bb5


F

Gb


Am/C

Bbm/Db


uh oh. wait - ing on wait - ing on Sun - day wait - ing on Sun - day to




Dsus2

Ebsus2


A5 F

Bb5/Gb


Am/C

Bbm/Db


Dsus2

Ebsus2


A5

Bb5


land— uh oh. wait - ing on wait - ing on Sun - day




F

Gb


Am/C

Bbm/Db

Dsus2

Ebsus2

F

Gb

Am/C

Bbm/Db

wait - ing on Sun - day to— drown wait - ing on Sun - day to—



A5
Bb5
 Dsus2
Ebsus2
 Am/C
Bbm/D9
 A5
B95

drown

a tempo

G5
Ab5
 A5
B95
 F5
Gb5
 C5
Db5
 G5
Ab5
 A5
Bb5

wait - ing on Sun - day wait - ing on Sun - day to land uh oh, so if I

p
(melody)

D5
Eb5
 G5
Ab5
 F5
Gb5
 rit.
 C5
Db5
 A5
B95

real - ly get — creamed wait - ing for Sun - day to drown

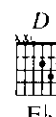
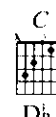
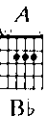
rit.

Datura

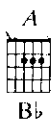
words and music by tori amos

Driving

Capo at
first fret.

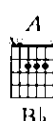


mf



hey—
(See additional lyrics for spoken verse)

get out of my gar - den



(vocal continues ad lib.)








Chord diagrams for guitar:

- System 1: C (Db), D (Eb), A (Bb), C (Db), D (Eb)
- System 2: A (Bb), C (Db), D (Eb)
- System 3: A (Bb), C (Db), D (Eb), A (Bb)
- System 4: C (Db), D (Eb), A (Bb), C (Db), D (Eb)

to Coda ①

 **A**
 **C**
 **D**







B \flat **D \flat** **E \flat** **N.C.**

 **F**
 **C**
 **Dm**
 **Am**
 **F**
 **C**
 **Dm**
 **Am**

G \flat **D \flat** **E \flat m** **B \flat m** **G \flat** **D \flat** **E \flat m** **B \flat m**

is there

mf

 **F**
 **C**
 **Dm**
 **Am**
 **F**
 **C**

G \flat **D \flat** **E \flat m** **B \flat m** **G \flat** **D \flat**

room in my heart for you to fol - low your heart

Dm *Am* *F* *C* *Dm* *Am*
Ebm *Bbm* *Gb* *Db* *Ebm* *Bbm*

and not need— more— blood— from the

1. *F* *C* *Dm* *Am* 2. *F* *C*
Gb *Db* *Ebm* *Bbm* *Gb* *Db*

tip of your star— is there tip of your star—

Dm *Am*
Ebm *Bbm*

D.C. al Coda ☉

Coda

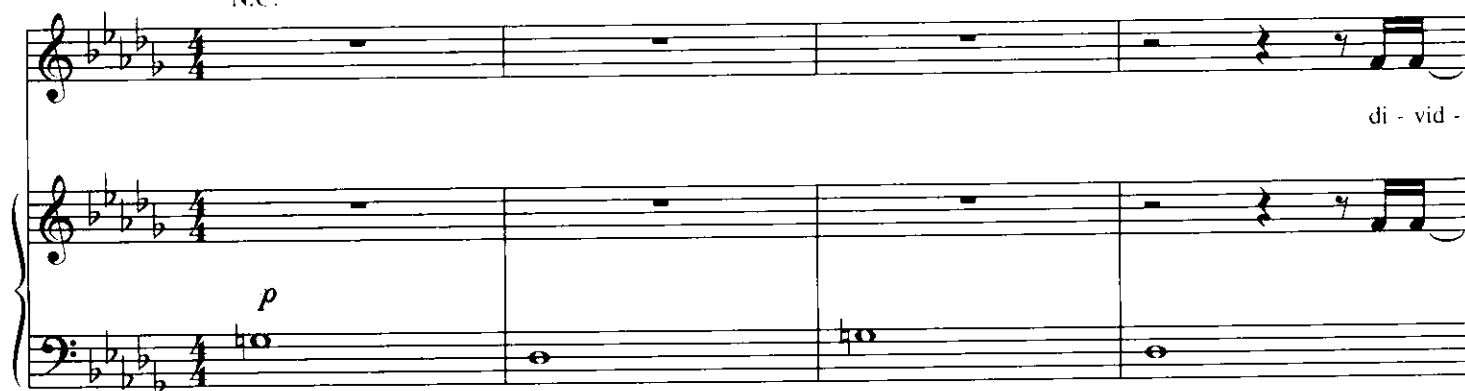
hey—

get out of my gar-den

Guitar Chords:

- A (Bb)
- C (Db)
- D (Eb)
- A (Bb)
- C (Db)
- D (Eb)
- A (Bb)
- C (Db)
- D (Eb)
- A (Bb)
- C (Db)
- D (Eb)
- A5 (Bb5)

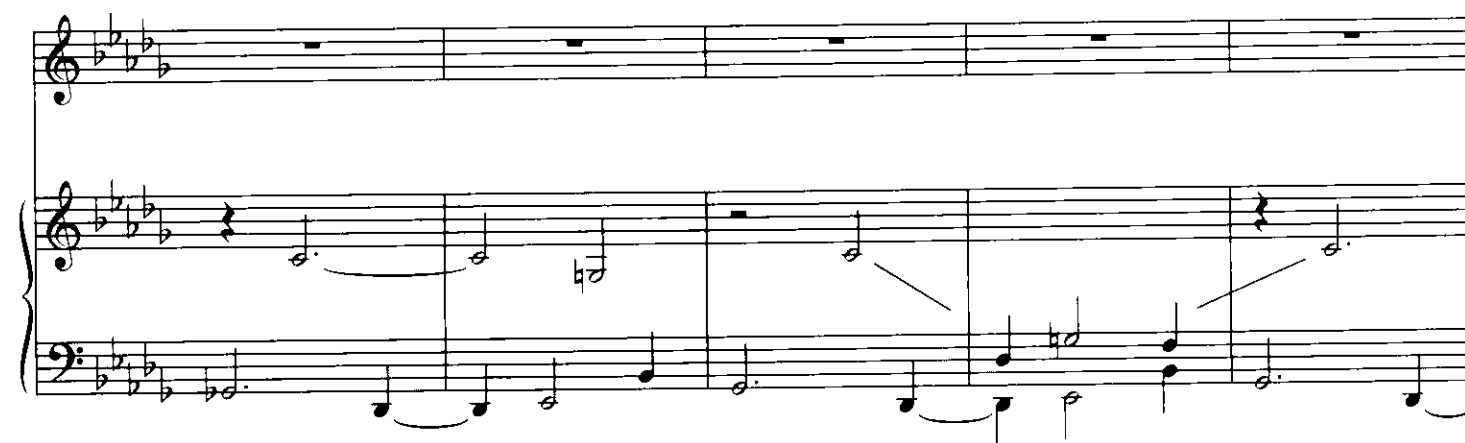
Slowly
N.C.



First system of musical notation. The vocal line (treble clef) has a whole rest in the first three measures, followed by a half note G4 and a quarter note A4 in the fourth measure, with the lyrics "di - vid -". The piano accompaniment (grand staff) has a whole rest in the first three measures, followed by a half note G3 and a quarter note A3 in the fourth measure. The piano part begins with a *p* (piano) dynamic marking.



Second system of musical notation. The vocal line has a half note G4 and a quarter note A4 in the first measure, followed by a whole rest in the second measure, and whole rests in the third and fourth measures, with the lyrics "ing Ca - naan". The piano accompaniment has a half note G3 and a quarter note A3 in the first measure, followed by a whole rest in the second measure, and whole rests in the third and fourth measures.



Third system of musical notation. The vocal line has a whole rest in the first three measures, followed by a half note G4 and a quarter note A4 in the fourth measure. The piano accompaniment has a half note G3 and a quarter note A3 in the first measure, followed by a whole rest in the second measure, and whole rests in the third and fourth measures.



Fourth system of musical notation. The vocal line has a whole rest in the first three measures, followed by a half note G4 and a quarter note A4 in the fourth measure, with the lyrics "di - vid -". The piano accompaniment has a half note G3 and a quarter note A3 in the first measure, followed by a whole rest in the second measure, and whole rests in the third and fourth measures.

1. 2. 3.

F *C* *D* *Am* *Dm* *Am*

G♭ *D♭* *E♭* *B♭m* *E♭m* *B♭m*

ing Ca - naan di - vid - piece by— piece— di - vid -

mp *mf*

F *C* *D* *Am* *C/D*

G♭ *D♭* *E♭* *B♭m* *D♭/E♭*

ing Ca - naan di - vid - ing Ca - naan

D *C/D* 1. *D*

E♭ *D♭/E♭* *E♭*

di - vid - ing Ca - naan piece by piece— di - vid -

repeat and fade

2. D
Eb

C/D
D7/Eb

Dadd9
Ebadd9

mp

Additional lyrics

(spoken verse)

- | | |
|------------------------------|------------------------------|
| 1. passion vine | 2. walking iris |
| texas sage | chocolate cherries allamanda |
| indigo spires salvia | awabuki viburnum |
| confederate jasmine | natal plum |
| royal cape plumbago | black magic ti |
| arica palm | mexican bush sage |
| pygmy date palm | gumbo limbo |
| snow-on-the-mountain | golden shrimp |
| pink powderpuff | belize sage |
| Datura | senna |
| crinum lily | weeping sabicu |
| st. christopher's lily | golden shower tree |
| silver dollar eucalyptus | bird of paradise |
| white african iris | come in |
| katie's charm ruella | variegated shell ginger |
| variegated shell ginger | Datura |
| florida coontie | lonicera |
| Datura | red velvet costus |
| ming fern | xanadu philodendron |
| sword fern | snow queen hibiscus |
| dianella | frangipani |
| walking iris | bleeding heart |
| chocolate cherries allamanda | persian shield |
| awabuki viburnum | cat's whiskers |
| | royal palm |
| | sweet alyssum |
| | petting bamboo |
| | orange jasmine |
| | clitoria blue pea |
| | downy jasmine |
| | Datura |
| | frangipani |

1000 oceans

words and music by tori amos

Slowly, with a beat

Capo at first fret

A5
Bb5

E5/B
F5/C

A5
Bb5

E5/B
F5/C

mp

A
Bb

E/G#
F/A

F#m
Gm

C#m
Dm

Dadd9
Ebadd9

C#m
Dm

these tears— I've cried. I've cried— a thou - sand

o - ceans and if it — seems I'm.

B
C

E5
F5

float - ing. in — the dark - ness

A
Bb

C#
D

D
Eb

well, I can't be - lieve — that I would keep. keep you from

C#m
Dm

Dadd9
Eadd9

B/F#
C/E

fly - ing. — and I — would cry a thou - sand
[so]

A/E
Bb/F

E5
F5

to Coda ③

more if that's what it takes to sail you

F#m
Gm

Dadd9
Ebadd9

A5
Bb5

home. sail you home. sail you home.

A
Bb

E/G#
F/A


I'm a-ware what the rules are. but you know that I will

 *Bm*
 *Cm*

run. you know that I _____ will _____ fol - low you.

 *D*
 *E♭*

 *A/E*
 *B♭/F*

 *E7(no3)*
 *F7(no3)*





 *A*
 *B♭*



o - ver sil - bur - y — hill through the sol - ar



 *E/G♯*
 *F/A*







 *Bm*
 *Cm*

field. you know that I _____ will _____ fol - low — you. — and if I


 *D*
 *E♭*

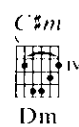
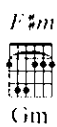
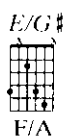
 *A/E*
 *B♭/F*

 *E7(no3)*
 *F7(no3)*

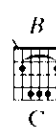
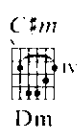
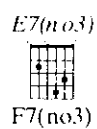
 *A*
 *B♭*

mp

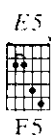




find you. — will you. still — re - mem - ber



play - ing at trains. or does — this — li



lit - tle — blue — ball. just fade — a

 **A**
 **B \flat**

 **E/G \sharp**
 **F/A**

way. o - ver sil - bur - y — hill through the sol - ar

mf


 **Bm**
 **Cm**


 **D**
 **E \flat**

 **A/E**
 **B \flat /F**

 **E7(no3)**
 **F7(no3)**

field. you know that I — will — fol - low — you.

 **A**
 **B \flat**


 **E/G \sharp**
 **F/A**

I'm a - ware what the rules — are but you know that I — will

D.S. al Coda ①

 *Bm*
 *Cm*

run. you know that I _____ will _____ fol - low _____ you. _____

 *D*
 *E \flat*

 *A/E*
 *B \flat /F*

 *E7(no3)*
 *F7(no3)*



 *F \sharp m*
 *Gm*



Coda ①



home. sail _____ you _____ home. sail _____ you _____

 *Dadd9*
 *E \flat add9*

mp

 *F \sharp m*
 *Gm*

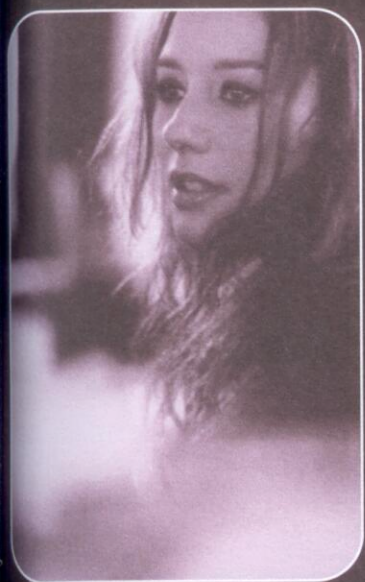
 *Dadd9*
 *E \flat add9*

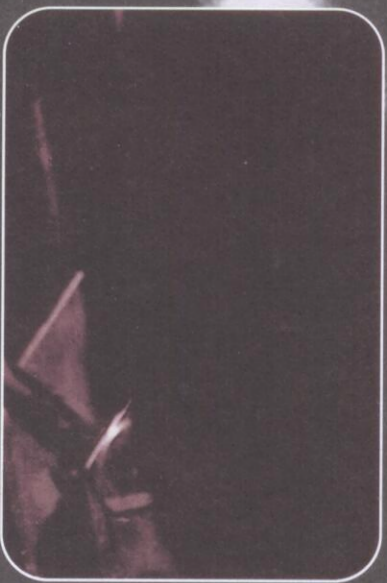
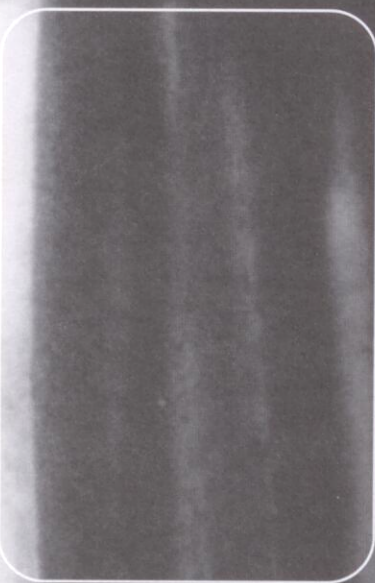
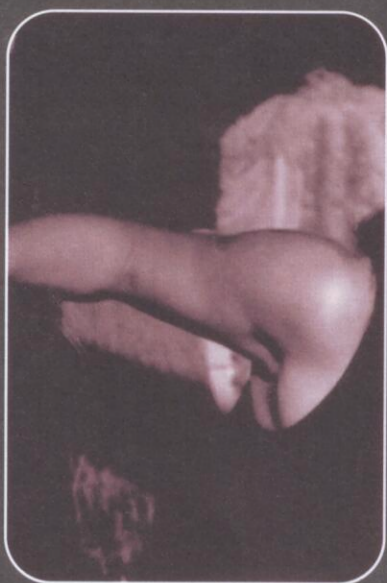
 *A5*
 *B \flat 5*

home. — sail. _____ sail _____ you _____ home. —

p rit.

venus live. still orbiting





precious things

words and music by tori amos

Flowingly



8

mp

Gmaj7

Asus4

A

Asus4

A

8

loco

So I ran



fas - ter but it caught me here

Gmaj7 **Asus4** **A** **Asus4** **A**

Yes my loy - al - ties turned like my an - kle

Bm₉

in the sev - enth grade run - ning af - ter

Gmaj7 **Asus4** **A** **Asus4** **A**

Bil - ly run - ning af - ter the rain

Em7/D **D** **A/E** **D/F#** **Bm** **D**

These pre - cious things Let them

melody *mf*

G Asus4 A Asus4/E A/E A

bleed let them wash a - way

Em7/D D A/E D/F# Bm D

These pre - cious things Let them

G Asus4 A Asus4 A

break their hold on me

to Coda

Bm⁶

8

mp

Gmaj7



8

Asus4



A



Asus4



A

Bm⁶

He said you're real - ly an ug - ly girl — But I

8 *loco*

Gmaj7



like the — way you play and I

Asus4



A



Asus4



A

Bm⁶

died But I thanked him Can you be-lieve that

Gmaj7



sick _ sick hold - ing on - to his pic - ture _ dres - sing up ev - ery



day I wan-na smash the fac - es _ of those beau - ti - ful

Gmaj7/B



boys _ those Chris - tian boys So you can

D.S. al Coda

Asus4



A



Asus4



A



Esus4



E



Esus4



E



make me _ come That does - n't make you Je - e - sus _

Coda ⊕

Bm₆

I re -

G

Bm11

B9sus4

Bm11

B9sus4

mem - ber yes in my

F#m

Bm/F#

F#m7

Bm/F#

peach par - ty dress No one melody

F#m7

Bm/F#

F#m7/C#

Bm/C#

dared no one cared to tell me

Bm₉

where the pret-ty girls are

Gmaj7 **A**

Those dem-i-gods with their melody

E5

nine inch nails and lit-tle fas-cist pan-ties

subito f

tucked in-side the heart of ev-ery nice

Bbass **Dbass** 5 fr. **Abass** 5 fr. **Ebass** 7 fr. **F#bass** 9 fr.

girl

coll' 8

Bbass **Dbass** 5 fr. **Abass** 5 fr. **Ebass** 7 fr. **F#bass** 9 fr.

coll' 8

Bbass **Dbass** 5 fr. **Abass** 5 fr. **Ebass** 7 fr. **F#bass** 9 fr.

coll' 8

Gbass 10 fr. **F#bass** 9 fr.

coll' 8

Em7/D D A/E D/F# Bm D

These pre cious things Let them

melody
mf

G Asus4 A Asus4/E A/E

bleed let them wash a way

Em7/D D A/E D/F# Bm D

These pre cious things Let them

G Asus4 A Asus4 A

break their hold on me

repeat and fade

cruel

words and music by tori amos

Moderately slow

p (synthesizer)

mp
a tempo

G#m



so don't give me re - spect— don't give me a piece of your pre - cious - ness—

flaunt all she's got in our old neigh - bor - hood I'm sure she'll make a few—

friends— e - ven the rain— bows down let us pray as

you cock cock— cock your— mane—

no cig - a - rettes on - ly— peeled HA - VAN - A'S

for— you— I can be

G#m 4fr. E

cruel — I don't know — why — why can't my

mf

G#m 4fr. E

bal - la - loon — stay up — in a per - fect - ly wind - y sky I can be

G#m 4fr. E

cruel — I don't know — why — I don't — know —

G#m 4fr. to Coda

why —

dance with the Su - fis cel - e - brate— your top ten in the charts of pain—

mp

lov - er broth - er bog - en - vil - la— my

vine twists a - round your need

e - ven the rain— is sharp like to - day as you

sh - sh - shock me— sane—

no cig - ar - ettes on - ly— peeled HA - VA - NA'S

for— you— I can be

D.S. al Coda ☼

Coda ☼

mf

(vocal ad-lib)*

play five times

ah — ah ah — ah ah ah ah — ah ah ah —

*on repeats

ah — ah ah — ah ah ah ah — I can be



cruel — I don't know — why — can't my



bal - loon — stay up — in a per - fect - ly wind - y sky — I can be

F

B \flat

cruel don't know why don't

— know — why —

Dm

— know — why —

why — why —

· bells for her

words and music by tori amos

Delicately



Musical notation for the first system, featuring a treble and bass staff with a piano (p) dynamic marking.



with pedal



Musical notation for the second system, continuing the piano accompaniment.

Musical notation for the third system, including the vocal line with lyrics: "and through the life force and". The piano accompaniment includes the instruction *legato* and *L.H. sempre simile*.



Musical notation for the fourth system, including the vocal line with lyrics: "there goes her friend".

Em



on her Ni - shi - ki it's out of time

Bm/E



and through the por - tal they can make a - mends _

Em



hey would you say _ what - ev - er _ we're blan - ket friends

C/E



can't stop what's com - ing can't stop what is on _ its _

Em



way

Bm/E



and through the walls they _ made their mud - pies _ I've

Em



G



got your mind I said she said I've your voice I said

Em



Bm/E



you don't need my voice girl you have your own but you

Gmaj7

Bm7/A

Em

ne-ver thought it was e-nough of

Bm/E

so they went years and years

Gmaj7

Bm7/A

Em

like sis-ters blan-ket blan-ket girls al-ways

Bm/E

there through through that and this there's

Em



noth-ing we can-not e-ver fix I said can't

C/E



G



D



Em



stop what's com-ing can't stop what is on its way

C/E



G



hey can't stop what's com-ing can't stop what is

D



Em



on its way

Bm/E



Bells and foot-falls and sol-diers and dolls

Em



broth-ers and lov-ers she and I were

Bm/E



now she seems to be sand un-der his shoes

Em



there's noth-ing I can — do can't

stop what's com-ing can't stop what is on _____ its _ way

can't stop what's com-ing can't stop what is

on _____ its _ way and

now I speak to you are you in _ there you

The musical score is written for guitar and voice. It consists of four systems of music. Each system has a vocal line and a guitar accompaniment line. The guitar line includes chord diagrams for C/E, G, D, Em, and Bm/E. The vocal line includes lyrics and musical notation. The score is in 4/4 time and the key signature has one sharp (F#).

Em



have her face and her eyes but you are not her and

Bm/E



we go at each o - ther like blank ettes

Em



C/E



blank ettes who can't find their

G



D



Em



their thread and their bare can't






stop can't stop lov-ing ooh






can't stop lov-ing can't stop what is




on its way and





I see it com-ing and it's on its way

rit.

rit.

Cornflake Girl

words and music by tori amos

Shuffle feel ♩ = $\frac{3}{4}$

1. 2.

Am7 C6 D7sus4 Fmaj9 Fmaj9

1. Ne-ver was a

Am7 C6 D7sus4 Fmaj9

corn-flake girl
go - in' on

thought that was a good so - lu - tion hang-in' with the
seems we got a cheap-er feel _ now all the sweet -

Am7 C6 D7sus4 Fmaj9

rais - in girls
eaze are gone

she's gone to the o - ther side _ giv-in' us a
gone to the o - ther side with my en - cy - clo -

Am7 C6 D7sus4 Fmaj9

yo heave ho things are get-ting kind of gross _____ and I go at
 pe - di - a they must-a paid her a nice price _____ she's put-tin' on her

Am7 C6 D

sleep - y time } this is not real-ly this-a - this-a-this is not real-ly
 string bear love }

Am7 C6 D7sus4

hap-pen-ing you bet _____ your life it is _____ you bet _____ your

Fmaj9 C Dm C/E G

life it is _____ oh you bet your li - fe _____ it's a

D **G D** **G**

Peel out the watch-word just peel out the watch - word _

L.H. *p* L.H. 3

Am7 **C6** **D7sus4** **Fmaj9**

1. She knows what's

mf 7

Fmaj9 **Am7** **C6** **D7sus4** **Fmaj9**

2. Ne-ver was a corn-flake girl thought that was a good sol-u - tion

Piano solo **Am7** **Dsus4** **C** **Dsus4** *play 4 times*

Am7 Dsus4 to Coda (4th time) C Dsus4 play 4 times

Rab-bit where'd you put the keys girl

Am7 Fmaj9 Gsus4 D7sus4

(vocal 2nd time only) ah ah ah ah

Am7 Fmaj9 Gsus4 D7sus4 D.S. al Coda play 4 times

and the man with the gold-en gun thinks he knows so much thinks he knows so much yeah

◆ Coda

C N.C.

where'd you put the keys girl

Girl

words and music by tori amos

Moderately, with a steady beat

System 1:

Guitar: Gm (3 fr.), F, E \flat , F, Gm (3 fr.), F, E \flat , F

Vocal: *mf* (piano) *mf* (piano)

System 2:

Guitar: Gm (3 fr.), F, E \flat , F, Gm (3 fr.), F, E \flat , F

Vocal: From in the shad - ow she calls

System 3:

Guitar: Gm (3 fr.), F, E \flat , F, Gm (3 fr.), F, E \flat , F

Vocal: And in a shad - ow she finds a

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

way finds a way -

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And in the shadow she crawls

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

Clutch-ing her faded photo-graph

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

My im - age un - der her thumb

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

Yes with a mes - sage for my heart

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

Yes with a mes - sage for my heart

Gm 3 fr. F Eb F Eb 3 fr.

She's been ev - ery - bod - y else - 's girl

May - be one day she'll be her own

Ev - ery - bod - y else - 's girl

May - be one day she'll be her

own Hey

Chord diagrams for the fourth system: Gm (3 fr.), F, Eb, F, Gm (3 fr.), F, Eb, F.

This musical score is for a guitar and voice piece. It consists of four systems of music. Each system includes a vocal line with lyrics, a guitar line with a treble clef, and a piano accompaniment with grand staves (treble and bass clefs). The guitar line features a repeating harmonic pattern of Gm, F, Eb, and F, with a '3 fr.' (three frets) instruction. The lyrics are: 'And in the door - way they stay', 'And laugh as vi - o - lins fill with wa - ter', 'Screams from the blue - bells can't make them', and 'go a - way Well I'm'.

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And in the door - way they stay

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And laugh as vi - o - lins fill with wa - ter

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

Screams from the blue - bells can't make them

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

go a - way Well I'm

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

not sev - en - teen but I've

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

cuts on my knees Fall - ing down

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

as the win - ter takes

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

one more cher - ry tree She's been


E \flat 3 fr.




ev - ery - bod - y else - 's girl May - be



Gm/D 3 fr.



one day she'll be her own




E \flat 3 fr.




Ev - ery - bod - y else - 's girl May - be



Gm/D 3 fr.



one day she'll be her own



Cbass



voice 1

Ev - ery - one else - 's girl

voice 2

B♭bass



May - be one day she'll be her own

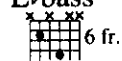
F/A



Cbass



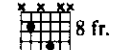
E♭bass



6 fr.

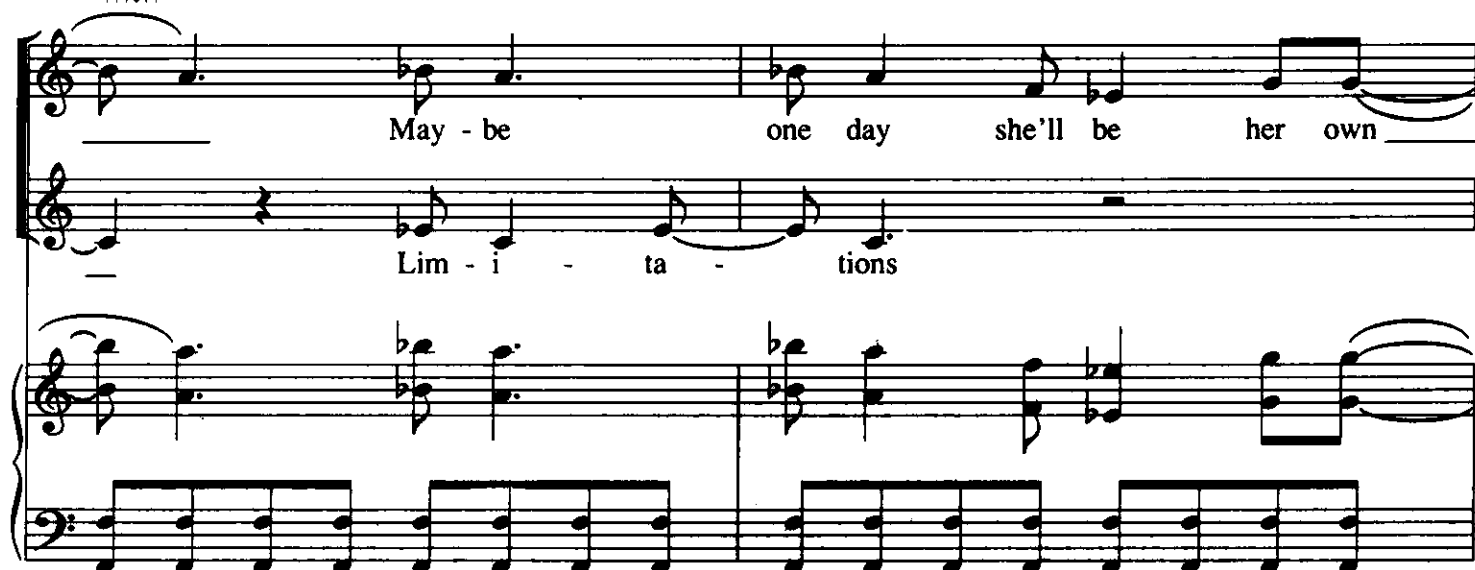
Ev - ery - one else - 's girl

Rush - in' riv - ers thread so thin

F \flat bass
 8 fr.

May - be one day she'll be her own

Lim - i - ta - tions


E \flat bass
 6 fr.

E bass

 7 fr.

C bass



Oh ev - ery - one else - 's girl

dreams with the flying pigs tur - bid blue and the



A bass



D bass

 5 fr.

May - be one day she'll be her own

drug stores too safe in their coats and - a



E♭bass
6 fr.

E♭bass
7 fr.

Cbass

Oh ev - ery - one else - 's girl
in their dos Yeah smoth - er in our hearts a

D♭bass
5 fr.

E♭bass
6 fr.

May - be one day one
pil - low to my dots May - be ba - by yeah

B♭bass

Cbass

F/C

day one day she'll be her own
Yeah

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And in a mist — there she — rides

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And cas - tles are burn - ing in my heart

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And as I twist — I hold — tight

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

And I ride to work ev - ery morn - ing

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

won - der - ing why

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

"Sit in the chair and be good now"

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

Oh and be - come all that they told you

Gm 3 fr. F Eb F Gm 3 fr. F Eb F

The white coats en - ter her room And I'm

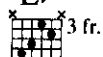
E \flat /G


call - in' my ba - by call - in' my ba - by

poco a poco cresc.

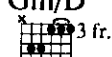
F/A
E \flat /B \flat


call - in' my ba - by call - in' _____

E \flat


Ev - ery - bod - y else - 's girl _____ May - be

mf

Gm/D


one day she'll be her own _____



E \flat
3 fr.



Ev - ery - bod - y else - 's girl May - be

The first system of music features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and single notes in both hands.

Gm/D
3 fr.



one day she'll be her own

The second system continues the melody. The piano accompaniment features a more active right hand with eighth-note patterns in the second measure.

E \flat
3 fr.



Ev - ery - bod - y else - 's girl May - be

The third system repeats the first line of the melody. The piano accompaniment includes a half-note chord in the right hand during the 'girl' phrase.

Gm/D
3 fr.



one day she'll be her own

The fourth system concludes the piece. The piano accompaniment features a final, sustained chord in the right hand and a descending line in the left hand.

cooling

words and music by tori amos

Moderately fast, in 2

Capo at
first fret:



Cm



Bb



Ab



Cm



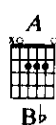
Bb



Ab



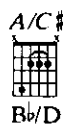
Cm



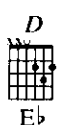
Bb



Ab





Bb/D







Eb





Bb/D


 **Bm**
 **Cm**

 **A**
 **B \flat**

 **Gadd9**
 **A \flat add9**



 **Bm7**
 **Cm7**



lieve — Speed — Rac - er is dead



 **A/C \sharp**
 **B \flat /D**

 **D**
 **E \flat**






So then I thought I'd make — some plans But






 **A/C \sharp**
 **B \flat /D**

 **Bm**
 **Cm**

 **A**
 **B \flat**

Fire — thought — she'd real - ly ra - ther — be —

 **G**
 **Bm7**
 **Bm**
 **A**
 **G**






 **A^b**
 **Cm7**
 **Cm**
 **B^b**
 **A^b**






Wat - er in - stead

 **Bm**
 **A**
 **G**

 **Cm**
 **B^b**
 **A^b**

And

 **Bm**
 **A/B**
 **Gadd9**
 **D**
 **A**

 **Cm**
 **B^b/C**
 **A^badd9**
 **E^b**
 **B^b**

Peg - gy got — a mes - sage for me, from Je - sus —

Bm
Cm

A
Bb

Gadd9
Abadd9

And I heard — ev - er - y word —

Dsus4
Ebsus4

D
Eb

Em7
Fm7

Bm
Cm

A
Bb

G
Ab

that you have said — And

Bm
Cm

A
Bb

Gadd9
Abadd9

D
Eb

I know — I — have been — driv - en — like the

mf

Em add9



Fm add9



Ab

snow ————— But

mp



Bb

Gadd9



Ab add9

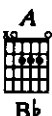
this — is cool — ing Fast — er than —

mp

Bm add9



Cm add9



Bb

to Coda ♪

I can — This — is — cool — ing

a

Gadd9



Abadd9

Bm



Cm

B^{sus4}add9C^{sus4}add9

a tempo

Bm



Cm

A



Bb

G



Ab

Fast - er than— I...

Bm



Cm

A



Bb

G



Ab

A/C#



Bb/D

D



Eb

So then Love walked up to like— Said I

A/C#



Bb/D

Bm



Cm

A



Bb

know that you don't like me— much— let's

Gadd9

Abadd9

Bm7

Cm7

A/C#

Bb/D

A

Bb

Bm

Cm

go for a ride This — o — cean is wrapped a —

A

Bb

Gadd9

Abadd9

A7sus4

Bb7sus4

D

Eb

round — that pine - ap - ple tree And

G

Ab

A

Bb

Bm

Cm

A

Bb

is your place in heav - en worth giv - ing

Gadd9



Abadd9

Asus4



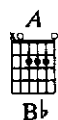
Bbsus4

G

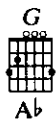


Ab

up these — kiss - es these — yes —



Bb



Ab

these — kiss - es —

a tempo

Cm



Bb



Ab



Cm









Bb




Ab







D.S. al Coda

And


Coda      







Fast - er than I This is




     

cool - ing This is



cool - ing This is



Gadd9



Abadd9

Bm



Cm

A



Bb

— cool

mf

Gadd9



Abadd9

Bm



Cm

A



Bb

cool - ing — This is —

mp

— cool - ing —

mr. zebra

words and music by tori amos

Cabaret sleaze

Chord diagrams: Bbm, F, Gb, Ab, Db, Cm7, F7, Gb, Db.

mp

hel - lo Mis - ter Ze - bra can I have your sweat - er 'cause it's

cold cold cold in my hole hole hole

mf

Rat - a - tou - ille Strych - nine some - times she's a friend of mine with

Bbm F Gm7 F/A

a gi - gan - tic whirl - pool that will blow your mind

Bbm F Bbm Ab Db

hel - lo Mis - ter Ze - bra ran in - to some con - fu - sion with a

Cm7 F

Mis - sus Croc - o - dile - dile - dile

Bbm F7 Gb Db

fur - ry mus - cles march - ing on she thinks she's Kai - ser Wil - helm or

Bbm F Gm7 F/A No chord

a civ - i - lized syl - la - bub to blow your mind




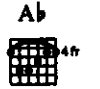
R.H. L.H.

fig - ure it




f

Bbm F7 Gb





out she's a good - time fel - la she

got a — lit - tle fund to fight for Mon - ey - pen - ny's rights fig - ure it

out she's — a good - time fel - la — too

bad the — bur - i - al was pre - ma - ture she said and smiled

mp poco rit.

cloud on my tongue

words and music by tori amos

Moderately slow

Capo on 1st fret: D

Chord diagrams for the first system:

- D** (Capo on 1st fret)
- Dsus4**
- D5**
- B \flat**
- D**
- Dsus4**

Lyrics:

1. Some-one's knock-in' on my
2. (D.S.) Got a cloud sleep-ing

p

Chord diagrams for the second system:

- D5**
- B \flat**
- C/G**
- G**
- C/G**
- G**

Lyrics:

kit - chen door leave the wood out - side what
on my tongue he goes then it goes and

Chord diagrams for the third system:

- D**
- Dsus4**
- D5**
- B \flat**
- B \flat**
- F**

Lyrics:

all the girls here are freez - ing cold leave me with your
kiss the vio-lets as they're walk - ing up Leave me with your

mf

to Coda

Db A \flat sus4 A \flat C \flat G \flat Db A \flat sus4 A \flat

Bor - ne-o I don't need much to keep me warm and
 Bor - ne-o

Db G \flat /D \flat Db G \flat /D \flat

don't stop now what you're do - in' what you're do - in'

Db A \flat C \flat maj7 Db G \flat /D \flat

my ug - ly one Bring then all here hard to hide a

Db G \flat /D \flat Db A \flat C \flat maj7

a hun-dred girls in your hair it won't be fair

     
 D \flat G \flat /D \flat D \flat G \flat /D \flat D \flat G \flat /D \flat

if I hate her if I ate her you can go

cresc. *mf*

      
 D \flat G \flat /D \flat D \flat G \flat /B \flat C \flat sus2 D \flat E \flat m

now you can go now You're al - read-y in there

rit. *mp*

     
 G \flat /B \flat C \flat sus2 D \flat G \flat /B \flat C \flat sus2 D \flat

I'll be wear-ing your tat - too you're

    
 C \flat /E \flat E \flat E \flat sus4 E \flat 5 C \flat

al - read-y in there

D.S. al Coda

♣ Coda






      
 Cb Gb Db Ab sus4 Ab Gb/Bb Cbsus2

leave _ me _ the way I was be-fore but You're

mp

       
 Db Ebm Gb/Bb Cbsus2 Db Gb/Bb Cbsus2 Db

al - read-y in there I'll be wear-ing your tat - too _ I'm

    
 Cb/Eb Ebm Cb Gb Db

al - read-y in cir-cles and cir-cles and cir-cles a-gain the girl's _ in

mf

E \flat m C \flat G \flat D \flat E \flat m C \flat

cir-cles and cir-cles and cir-cles a-gain the girl's _ in cir-cles and cir-cles and

G \flat D \flat E \flat m C \flat G \flat D \flat

cir-cles a-gain the girl's _ in cir-cles and cir-cles and cir-cles a-gain well

E \flat E \flat sus4 E \flat E \flat sus4 E \flat E \flat sus4





Some-one's knock-in' on my

E \flat 5 C \flat D \flat /A \flat A \flat D \flat /A \flat A \flat

kit-chen door _ leave the _ wood out - side what







      
 Eb Eb⁵ Eb⁵ C^b D^b G^b/D^b D^b

all the girls _ here are freez-ing cold _ you can go now

   
 G^b/D^b D^b G^b/D^b D^b






you can go now you can go now you can go now

rit. -----

     
 G^b/B^b C^bsus2 D^b E^m G^b/B^b C^bsus2

You're al - read-y in there I'll be

mp

    
 D^b G^b/B^b C^bsus2 D^b C^b/E^b

wear-ing your tat - too _ I'm al - read-y in there _











thought I was o - ver the bridge now _










o - ver the bridge now _ I'm al - read-y in



cir-cles and cir-cles and cir-cles a-gain the girl's _ in cir-cles and cir-cles






       
 G \flat D \flat B \flat bass E \flat m C \flat G \flat D \flat B \flat bass

got to stop spin-ning cir-cles and cir-cles and cir-cles a-gain the girl's _ in

      
 E \flat m C \flat G \flat D \flat B \flat bass E \flat E \flat sus4

cir-cles and cir-cles and cir-cles a-gain well

p

    
 E \flat 5 C \flat G \flat D \flat A \flat 5

rit. -----

sugar

words and music by tori amos

Slow and sustained, in 2



Don't say morn-ing's come _

mp

R.H.

L.H.



don't say _ it's up to me _



if I could take twen-ty-five min-utes out _ of the re-cord_ books _

Dadd9



Bm add11



B5



sug - ar _____ he brings me sug - ar _____



Bob-by's col - lect - ting bees_ and



ham-mers he used one on _ me _ cold war with



lit - tle boys_ get in with a _____ bub-ble gum trade

Dadd9 Bm add11 A Asus4

and sug-ar _____ bring me sug-ar _____ I know the
sug-ar _____ he brings me sug-ar _____ as far as

mf

A Asus4 A Bm

rob-ins bring, — bring me man-y things — but
I can tell — I've been gone — for — miles — now —







D5 A Bm7

you know — and I know — I don't know —

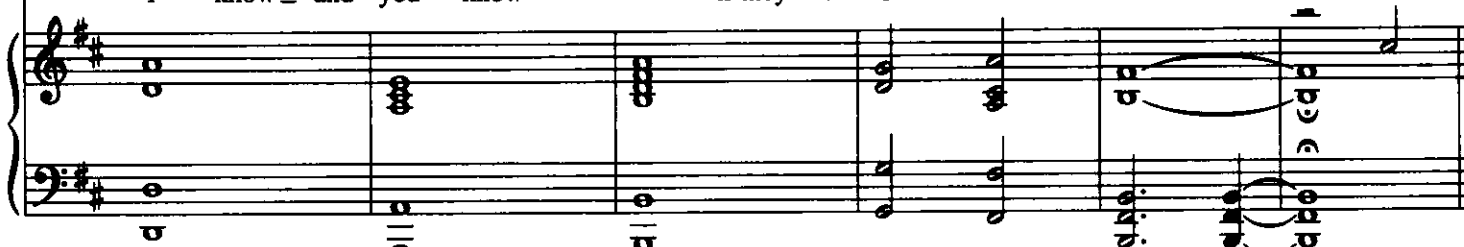
mp

G5 F#m Bm

me — ver-y well and

I know _ and you know if they found _ me out _







sug-ar _ he brings me sug-ar _ I know the

mf












rob-ins bring _ they bring me man-y things but sug-ar _ oh, _


f



sug-ar _

repeat and fade



little earthquakes

words and music by tori amos

Moderately, with a steady beat



The first system of the musical score for 'little earthquakes' by Tori Amos. It features a vocal line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The piano part begins with a melody in the right hand and a bass line in the left hand. The vocal line starts with a whole rest. The piano part is marked *mf* (mezzo-forte).



The second system of the musical score. The vocal line continues with the lyrics "Yel - low bird fly - ing get". The piano accompaniment continues with a steady melody. The piano part is marked *legato, flowingly*.




The third system of the musical score. The vocal line continues with the lyrics "shot in the wing". The piano accompaniment continues with a steady melody. The piano part is marked *legato, flowingly*.

E5




Good year for hun - ters and

D5/E




Christ - mas par - ties

E




And I hate


D5/E




E




D5/E




E



D5/E



E



and I hate and I hate And I hate

D5/E



E5



F#



el - e - va - tor mu - sic the way we

musical score for guitar and voice, featuring lyrics: fight The way I'm left here si lent Oo ooh these lit-tle earth quakes Here we go a-

The score is written for guitar and voice. The guitar part is in E major (three sharps) and 4/4 time. The voice part is in E major and 4/4 time. The lyrics are: fight The way I'm left here si lent Oo ooh these lit-tle earth quakes Here we go a-

The guitar part includes the following chords and fretboard diagrams:

- E5 (first system)
- F# (first system)
- E5 (second system)
- B (third system)
- A (third system)
- E5 (third system)
- Esus4 (third system)
- E (third system)
- Esus4 (fourth system)
- E (fourth system)
- B (fourth system)
- A (fourth system)

The voice part includes the following lyrics: fight The way I'm left here si lent Oo ooh these lit-tle earth quakes Here we go a-

E Esus4 E Esus4 E B

gain Oo - ooh

A E5 Esus4 E Esus4 E

these lit - tle earth - quakes Does - n't

C#m 4 fr. A Bsus4 B Bsus4

take much to rip us in - to piec - es

B E/B B E5



E5

We danced in



grave - yards with vam - pires till



D5/E

E5

dawn We laughed in the fac- es of



kings nev - er a - fraid to






burn And I hate and I hate








and I hate And I hate dis - in - te -




gra - tion watch - ing us with - er



Black - winged ros - es that safe - ly

f

E5

changed their col or

B A E5 Esus4 E

Oo ooh these lit - tle earth - quakes

mf

Esus4 E B A

Here we go a-

E Esus4 E Esus4 E B

gain Oo ooh

A E5 Esus4 E Esus4 E

these lit - tle earth - quakes Does - n't

C#m 4 fr. A Bsus4 B Bsus4

take much to rip us in - to piec - - es

B Bsus4 B C#m 4 fr. A

Does - n't take much to rip us in - to

to next strain Bsus4 B Bsus4 B Bsus4 B

piec - - es

Fine

Chord diagrams: Bsus4, B, Bsus4, B, Em, G/A, F#, G, F#.

Lyrics: piec es, I can't reach you, Can't reach you.

Performance markings: *rall.*, *f*.

Section markers: 1. - 3. F#, 4. F#.

Ebass

Gbass

Give me life give me pain Give me

mf

1. - 3.
Abass4.
Am6

Dbass

5 fr.

my - self a - gain Give me gain

F#bass

Ee

f

Ebass

D.S. al Fine



Ee

Waitress

words and music by tori amos

Slowly, in 2





ah _____ 1. So I want to kill _____ this
 2. I want to kill _____ this






wait - ress _____ She's worked here a year _____
 wait - ress _____ I can't be - lieve _____ this






long - er _____ that I _____ If I did it fast _____ you know
 vi - o - lence _____ in mind _____ and is her power _____ all

B \flat G5 Gbass

that's an act of kind - ness
in her club sand - wich _____

ah _____ But

sub. f

Gsus4 G Gsus4

I be - lieve in peace oh I be - lieve in peace Bitch

Gsus4/B \flat Gsus4/C Gsus4 G

I be - lieve in peace oh I be - lieve in peace oh

Gsus4 Gsus4/B \flat Gsus4/C

I be - lieve in peace Bitch I be - lieve in peace

G5 C B \flat G5

mf

C B \flat G5

mp

Gbass G5 C

ah — I want to kill — this

p mp

B \flat G5 G C

kill - ing wish — they're too man - y stars — and

B \flat Gsus2 G5

not e - nough sky Boys all think

C B \flat G5

she's liv - ing kind - ness

E \flat B \flat C5 G5

ask a fel - low wait - ress

E \flat B \flat C5 G5

ask - a fel - low wait - ress

Purple People

words and music by tori amos

Slowly
Capo at first fret.

Well

mp (freely)

Am Bbm Dm/F Ebm/Gb E F

hey do you— do ju - do when they sur - round you— A
watch me be— this oth - er thing I nev - er know— If

lit - tle men - tal Yo - ga will they dis - ap - pear It's
I'm ma - rooned or where— the pur - ple peop - le go Then

Am

Bbm

Dm/F

Ebm/Gb

E

F

grim but nev - er du - bi - ous as mo - tives go One
lil - y white mat - ri - cide from vi - cious words It

Am

Bbm

Dm/F

Ebm/Gb

E

F

thing she al - ways prom - ise, prom - ise is a show }
does - n't leave a scratch so there - fore no one's hurt }

Dm7

Eb7

F/G

Gb/Ab

Cmaj7

Dbmaj7

E

F

Thun - der wish - es it could be the snow - - - - - Wish - es it - - - could

Am Bbm Dm Ebm G#7 A°7 Am Bbm

be as— loved as she can be— These— gifts are here for

F#9 Gb9 1. E F 2. E F

her, for you,— for me I me And

G Ab G7 Ab7 C Db Am Bbm









on and on— the nurs - es— make it clear

mf


 **F6**
 **E**
 **Am**
 **Gb6**
 **F**
 **Bbm**











Just when you es - cape— you have your - self to fear— A




 **G**
 **Ab**
 **G7**
 **Ab7**
 **C**
 **Db**
 **Am**
 **Bbm**

rest - au - rant— that nev - er— has to close



 **F6**
 **Gb6**
 **E**
 **F**
 **F**
 **Gb** *rit.*
 **Dm7**
 **Ebm7**
 **E**
 **F**

Break - fast— ev - 'ry hour— it could save the world So



a tempo

Am



Bbm

Dm/F



Eb m/Gb

E



F

hey do you— do ju - do in your fin - er - y— An

mp

Am



Bbm

Dm/F



Eb m/Gb

E



F

an - gel's face— is trick - y— to wear con - stant - ly

Dm7



Eb m7

F/G



Gb/Ab

Cmaj7



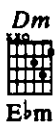
Db maj7

E



F

Thun - der wish - es it could be the snow Wish - es it— could



be as— loved as she can be— These— gifts are here for



her, for you,— for me La— hey—



— yeah— for her, for her,— mm—

p

space dog

words and music by tori amos

Moderately

Cm

mp

D7/C

Cm

1. Way to go _
2. (D.S.) rain and snow _

Mis - ter
our

mp

D7/C

Fm/C

Mic - ro - phone _
en - gines have _

show us all _
been re - ceiv - ing your _

Cm

E♭bass B♭bass

what you don't know _
ea - ger call _

Cm D7/C

cen - tur - ies _ se - cret so - ci - et - ies _ he's our com -
 there's Colo-nel _ Dir - ty - fish - y - dish _ cloth he'll dis -

Fm/C Cm to Coda

mand-er still _ space _ dog _
 tract her good _ don't wor-ry so _

A Bsus4 C#m(add11) 4 fr. A Bsus4 C#m(add11) 4 fr.

so sure _ we _

mp R.H.

A Bsus4 C#m(add11) 4 fr. A Bsus4 C#m(add11) 4 fr.

_ were on some - thing your feet _ are fin-al -

R.H. R.H. R.H.

A Bsus4 C#m(add11) 4 fr. A Bsus4 C#m(add11) 4 fr.

ly on the ground he said so sure we

R.H. mf

A Bsus4 C#m(add11) 4 fr. A Bsus4 C#m(add11) 4 fr.

— were on some - thing your feet are just

R.H.

A Bsus4 C#m 4 fr. Cm

on the ground girl

mp

D7/C Cm

D.S. al Coda D7/C

◆ Coda

Cm

A \flat (add9)

4 fr.

E \flat B \flat /D

Cm7

and to the one you thought was on your

mp

F

B \flat /F

F

A \flat (add9)

4 fr.

side she can't un-der-stand she

marc.

E \flat B \flat /D

Cm7

F

B \flat /F

F

tru-ly be-lieves the lie

marc.

Cm

D7/C

Le-mon Pie he's com-ing through our com-

mp

mand-er still _

Space _ dog _

lines se - cure _

Space _ dog _

Deck the halls I'm young a - gain I'm you a - gain

Fm/C

Cm

F

Cm

A

Bsus4

C#m(add11) 4 fr.

A

Bsus4

C#m(add11) 4 fr.

mf

mp

mp

A Bsus4 C#m(add11) A

rac-ing tur-tles the grape-fruit is win-ning seems I keep

Bsus4 C#m(add11) A Bsus4 C#m(add11)

get-ting this stor - y twist-ed _ so where's Neil when you need him

A Bsus4 C#m(add11) A

deck the halls it's you a- gain it's you a - gain _ some- where some - one

Bsus4 C#m(add11) A Bsus4 C#m(add11)

must know the end-ing is she still piss-ing in the riv - er now

A Bsus4 C#m(add11) 4 fr. A Bsus4
 heard she'd gone moved in - to a trail - er park
 C#m(add11) 4 fr. A(add9) Bsus4 C#m(add11) 4 fr. *cresc.*
 A(add9) Bsus4 C#m(add11) 4 fr. A(add9) Bsus4
 2. don't say you know we've gone
 1. so sure those girls now are
 so sure we were on some -
 C#m(add11) 4 fr. A(add9) Bsus4 C#m(add11) 4 fr.
 And - ro - med - a stood with those girls
 in the Na - vy those bombs our friends
 thing your feet are fin - al -

A(add9) Bsus4 C#m(add11) 4 fr.

be - fore

ly can't e ven hurt you now
on the ground he said

A(add9) Bsus4 C#m(add11) 4 fr.

the hair in pairs

so and hold sure those tears we

A(add9) Bsus4 C#m(add11) 4 fr.

it just got nas - ty

'cause they're still on your side
were on some - thing

A(add9) Bsus4 C#m(add11) 4 fr.

and now those girls
your don't hear the dogs are just

feet _____

1. A(add9) Bsus4 C#m(add11) 4 fr.

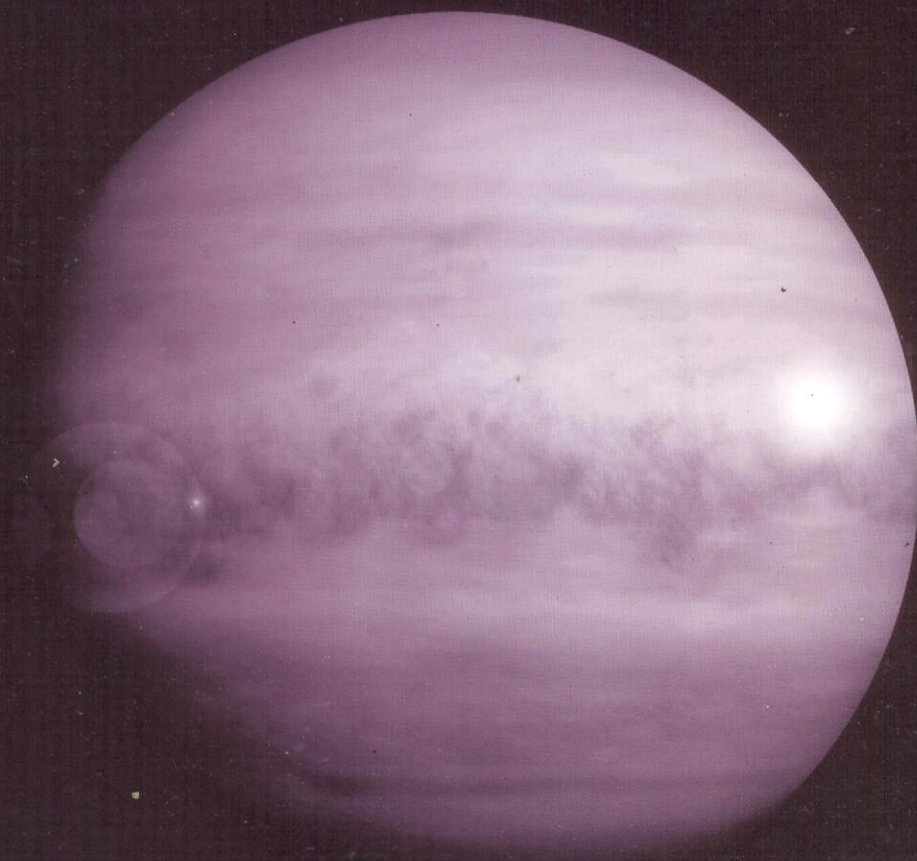
bark ing the ground girl

on _____

2. A(add9) Bsus4 C#m(add11) 4 fr.

are gone

on _____ the ground _____



venus
orbiting

venus
live. still orbiting

Bliss
Juárez
concertina
glory of the 80's
Lust
suede
Josephine
riot poof
Datura
spring haze
1000 oceans

precious things
cruel
Cornflake Girl
bells for her
Girl
cooling
mr. zebra
cloud on my tongue
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